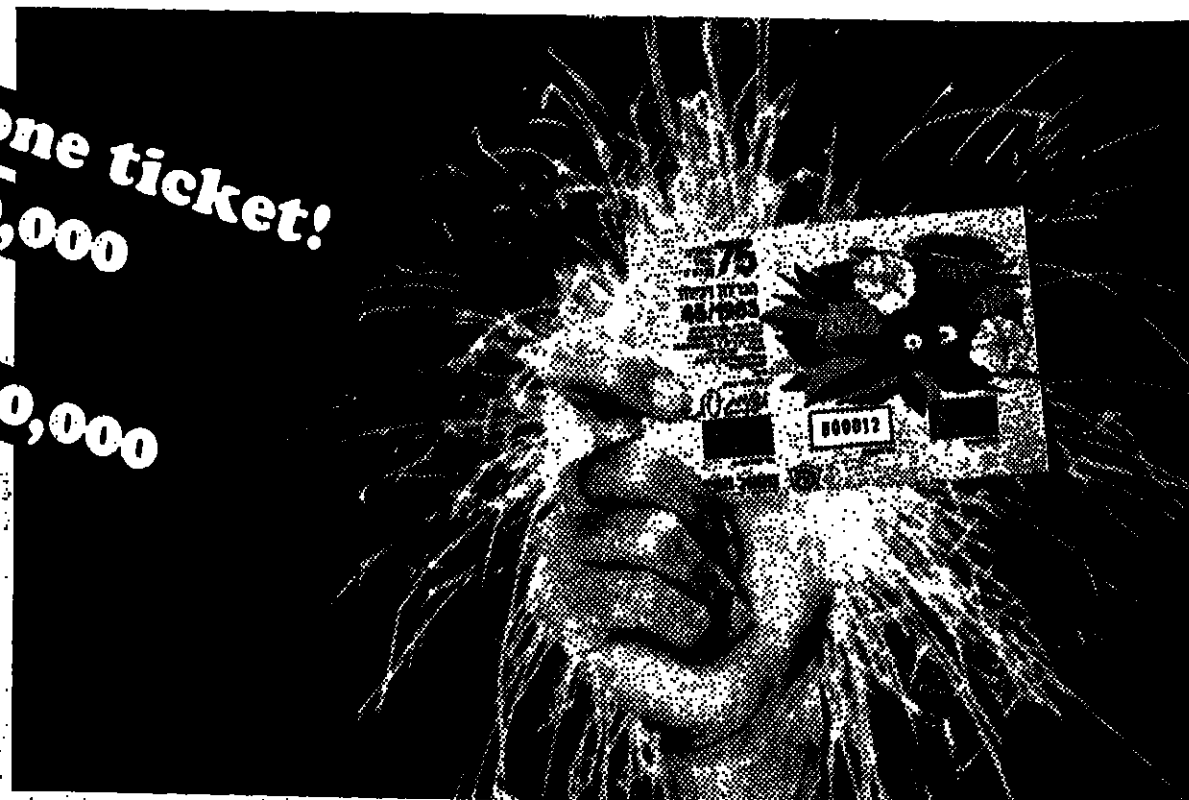


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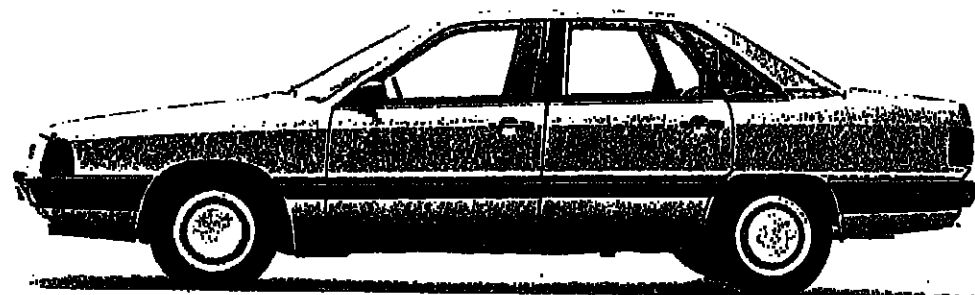
Friday, November 25, 1983

Assad's mortal challenge



Every Audi comes with 3-year paint warranty, 6-year no-rust warranty and general enlarged warranty according to Audi conditions

## The Amazing Statistics of the New Audi 100



The Most Aerodynamic Car in the World.

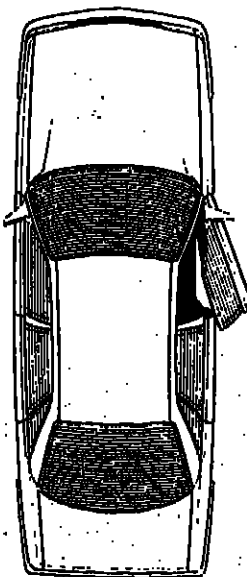
Audi is the car with the amazing numbers. Starting with the fact that 53 journalists from 16 countries chose Audi from among 16 new cars, as "the car of the year" 1983. (The Japanese did not participate in this contest, and the Japanese magazine Tokyo Motor Magazine conducted a poll of its own. The results were the same as those above.)

We continue with the Audi 100. 2.2 litre, 5 cylinders, electronic fuel injection, 136 B.H.P. and a maximum speed of 200 kilometres per hour. The result: A car described as the fastest in its class (the 1.8 litre model, 90 B.H.P. has a speed of "only" 170 kilometres per hour.) The Audi has an 80 litre fuel tank (there's nothing like it) and you can fill the tank and travel more than 1000 kilometres without entering a petrol station. *Stern* Magazine decided to check this fact for themselves. The route: Hamburg-Budapest, a combination of free-ways, ordinary roads and city roads. Three vehicles set out, the Audi with the 2.2 litre motor came to a halt after 1,205 kilometres. The 1.8 litre Audi made an extra 235 kilometres, with an average of 16.4 kilometres per litre. The diesel powered Audi travelled 1,588 kilometres, averaging 18 kilometres per litre (and we're talking about the Audi 100, not the NSU-Prinz, right?)

The Audi 100 is the most aerodynamic of all the standard production cars in the world, with a drag coefficient of Cd 0.30, and the nearest to it is the Audi 200 with 0.32, so this record even stays in the family. 60 vehicles were built just to test the systems and parts that would eventually be incorporated in the finished product. 145 vehicles were produced for testing before the Audi went into regular production. 25 front assemblies were built to test the different mechanics. 35 proto-types travelled 3.2 million kilometres on the simulator, and intensive road tests were carried out in the Scandinavian countries at temperatures of 45 degrees below zero and in the Sahara desert where fuel temperatures climb to 80 degrees and oil heat reaches 160 degrees, and where temperatures of the front windshield can be measured at 143 degrees in the sun.

In order to guarantee the Audi for 6 years against rust, a new paint factory was established at a cost of 280 million Deutschmarks. Looking at the fuel consumption figures, you would never guess that the Audi 100 is the largest car in its class. With the 1.8 litre engine and 90 bhp, the Audi can reach up to 170 kilometres per hour. Accelerates from standstill to 80 kilometres per hour in just 7.8 seconds and does 18.5 (98 Octane) kilometres per litre at an average speed of 80 kilometres per hour, and 10.8 kilometres per litre for city driving (Manufacturer's test, Din No.7300). With automatic gears fuel consumption is slightly higher.

We could go on and on like this, but the figures, impressive as they are, are nothing compared to the experience of a ride in the Audi 100. We won't repeat the superlatives we're used to hearing from our clients (it would sound too much like advertising) but in order to feel the power, listen to the silence, and speed smoothly along... You must drive one yourself. Come in. We've got an Audi 100 waiting for your test drive.



Progress through Technology **Audi**



The Car of the Year

majority of Palestinian combatants located in areas under its control, logistically dependent on its goodwill, commanded by officers vetted, if not appointed, by Damascus. They would not lack for arms and equipment; manpower and finance, and their operational capability would probably be enhanced.

Their operational freedom, however, would approach zero. All elements of that PLO would be subject to Syrian operational control, as stringent as that consistently exercised by Damascus over PLO intrusions across the Golan border.

Politically, the "Syrian" PLO would have to toe the line unquestioningly: no separate talks with anyone, no independent flings on the international scenes.

But the Syrians would also labour under some great disadvantages. Initially, at least, "their" PLO would look to most Palestinians like an assembly of stooges, almost quillings. Neither Jibril nor Abu Musa, nor anyone now known to go along with Syria, would look an authentic Palestinian leader to them; no one would seem to embody the spirit of the Palestinian movement as Arafat did.

In time, Palestinian radicals who distrusted Arafat's policies in the past might come to regard the Syrians as the better guardians of ideological purity and come round to their side. That might happen, for instance, with some of the West Bank figures formerly associated with the "National Guidance Committee." But even if that did come about, the "Syrian" PLO would still have no more than a very partial hold over Palestinian opinion.

ARAFAT'S PLO, by contrast, would find it easier to preserve the aura of authenticity among Palestinians, and the sympathy of the outside world would presumably go to Arafat rather than his rivals. From Tunis (if that is where he goes), he would be able to cash in on the antagonism so many Arab states now feel for Syria. (That antagonism is fed by the PLO affair, but originated in unrelated issues: Syria's role in the Iraqi-Iranian war, its stand on Afghanistan, its threats to Jordan in 1980, its role in torpedoing the Fahd plan in 1981, and its harsh dealings with the Sunni activists.)

The "new" Arafat would be doubly welcome in the anti-Syrian Arab capitals. But for all that, he would be heading a rather disembodied kind of PLO: removed from the main concentrations of Palestinians, far from Israel's borders, bereft of most of its combatants.

More important: what political course would he choose? Would he hanker after the old single, unified PLO for the sake of whose unity he passed up so many political opportunities in the past? To do so would entail outbidding Syria through a kind of neo-radicalism, as well as through spectacular *fedayeen* operations. Or would he, rid of the Syrian shackles, go resolutely forward in the direction of political dealings, resuming the talks with Jordan, making his peace with Egypt, angling for U.S. recognition? To do so would justify all his critics, who would crow: "We told you so!" And it might drive many Palestinians into the Syrian camp.

The split in the PLO has become a fact — but the great struggle for the hearts and minds of the Palestinians is only about to begin. □

The writer is a senior research associate at Tel Aviv University's Shiloah Centre for Middle Eastern and African Studies.

FRIDAY, NOVEMBER 25, 1983

# The Opening



I arrive at the party and greet my old group. "Hey man", says Phil, "Have I got a Scoop?"

Scoop - Snappy Snack.

Well, I mingle a while and I bump into Sue, "Hey baby", She whispers, "Here's a Scoop for you".

Scoop - The snappy new snacks from Froumine.

In new snappy types:

Potato Sticks, Grill and Onion Rings.

Scoop - Froumine's Snappy Snack.

## "Scoop" - Snappy Snack!

THE JERUSALEM POST MAGAZINE

PAGE FIVE

הכרזה מן הארץ



WHO IN THE world hasn't heard by now of the kibbutz as modern Israel's most unique and meaningful contribution to the social history of the 20th century?

It would seem that the truly impressive dimensions of the kibbutz story, aided and abetted by Israel's penchant for self-publicity, have familiarized nearly anyone who can read, or even watch television, with the image of the only voluntary secular communes in the world that are now into their fourth generation. Perhaps as impressive is that facet of the kibbutz which emphasized the return to the soil of the quintessentially urban Jews and which has produced the modern miracle of Israel's high-tech agriculture and the young kibbutznik as the New Jew.

Only slightly less well known is the paradox that although kibbutzim were originally an expression of a revolutionary Left, which in most settings tends to pacifism, in Israel they have been the mainstay of the country's military defence effort. The Palmah, that elite of the Hagana without which Israel's triumph in the War of Independence would have been unimaginable, was largely a kibbutz creation.

The victorious commanders of that war, from the late Yigal Alon down, were mostly kibbutz members. Kibbutznikim, constituting only about 3 per cent of the population, have accounted for an extraordinarily high proportion of Israel Defence Force commanders at brigade, battalion and company levels, both in the regular army and even more so in the reserves.

More telling was the fact that until the mid-1970s, that same 3 per cent provided half of the fighter pilots in the Israel Air Force, and a commensurately high proportion of the volunteers to such elite units as the paratroops, the frogmen, and the various ranger reconnaissance units which pulled off such feats as the Entebbe rescue mission in 1976, and have borne the brunt of the anti-PLO actions of the past decade.

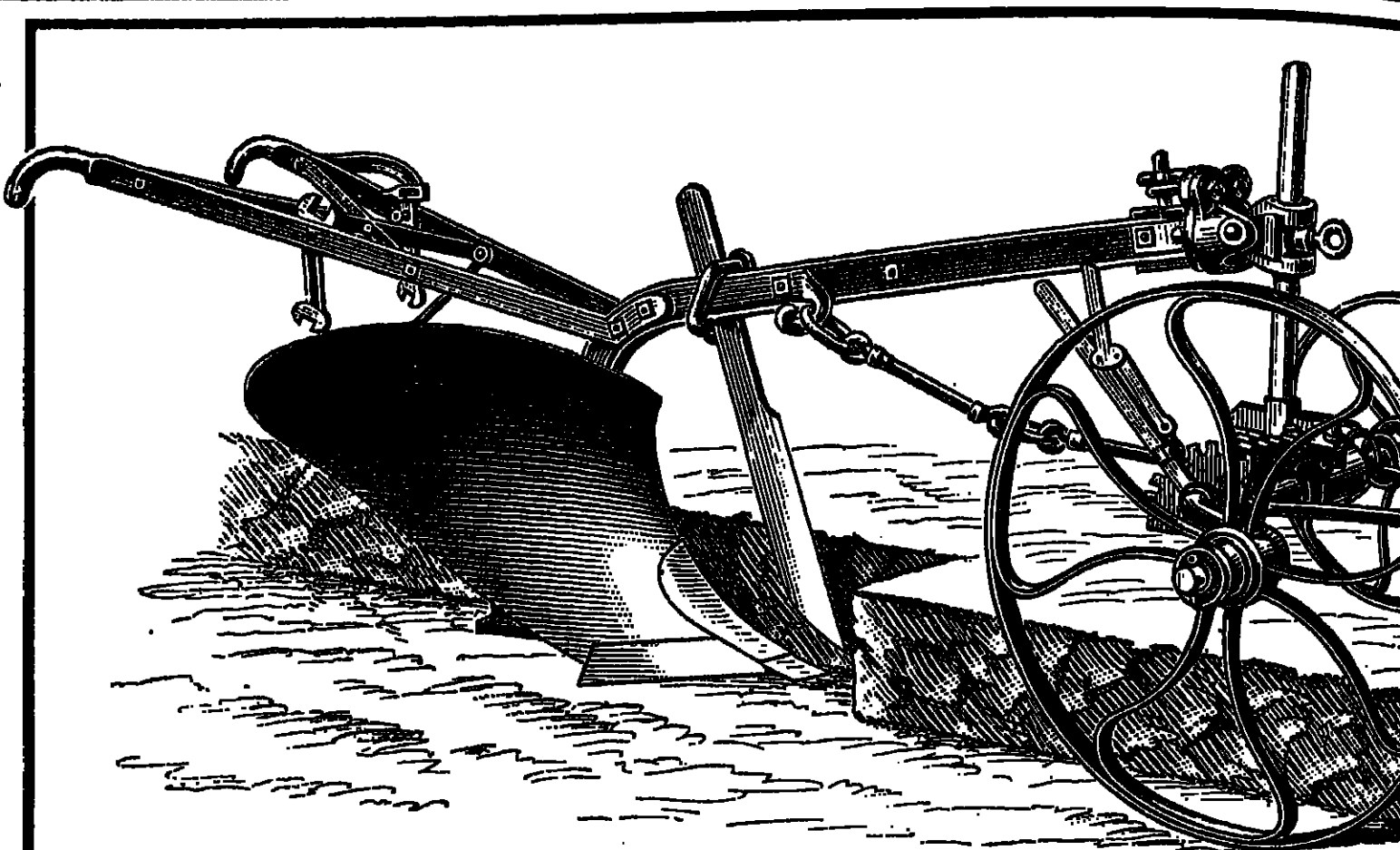
It would be no exaggeration to say that intense individual and collective participation in responsibility for the defence of Israel has for long constituted a basic tenet of the kibbutz ideology. In this sense, one can truly speak of the kibbutz movement as a service elite that for 60 years has placed itself at the service of the people.

IS THIS still as true of the third generation of kibbutznikim now approaching adulthood as it was of the founding fathers and mothers and even of most of the second generation?

The suspicion that it may not be is at the centre of a debate raging just below the surface in the kibbutz movement, bare hints of which have recently filtered through to the media.

In a recent television talk show, presided over by Ram Eylon, two kibbutznikim confronted each other over this question with fire in their eyes.

One was an educator in charge of the United Kibbutz Movement's central seminar at Eilat, which prepares the pre-18-year-olds for their impending call-up for military service. He spoke disdainfully of some of his fellow kibbutzniks as militaristic members of "a colonels' clique." For the uninitiated, "colonels" in kibbutz parlance has the connotation of Latin American rightist juntas, or the colonels' clique which ruled right-wing Greece until the mid-1970s.



## Elite dropouts

A debate is raging below the surface in kibbutzim about the attitudes of youngsters towards serving as officers in the IDF. YOSEF GOELL reports.

His opponent, proudly identifying himself as an *aluf mishne* (a full colonel and a brigade commander in the reserves, but there is a world of difference of overtone between the Hebrew and the English terms) spoke of the insidious influence of some of the dovish kibbutz educators on the souls of the kibbutz youngsters. He advocated the expulsion from the kibbutz of members who, in the spirit of the Yesh Gvul movement of draft resisters, refuse to serve in Lebanon when called up for reserve duty.

In the heat of television battle he also identified himself with pride as "rightist." In the kibbutz ideological ambience, this is equivalent to an Eda Haredit religious zealot, publicly smacking his lips over the memory of an especially succulent baked ham dinner.

ON THE WAY to speak to some of the kibbutz leaders — educators, colonels and politicians — to find out what was happening, I was given an interesting insight into the thinking of some of today's kibbutz youngsters, three of whom I picked up as hitchhikers.

They were nearing induction into the army and spoke openly of their hopes of being accepted in one of the dangerous elite units, which have been full of their kibbutznik fathers and elder brothers for decades. They also spoke of their plans for dropping out for a year or two in the jungles of the Upper Amazon or on the atolls of the broad Pacific after doing their three-year stint, and of their objection to signing on for officers' training, which would prolong their service for an additional year.

They spoke more silently of their fears of "dying for nothing" in

Lebanon, "a war which is not ours, and which was foisted on us by Begin and Arik." These fears were encapsulated in a chilling little jingle making the rounds of the kibbutz youth, which one repeated for my benefit: *Echol ushol ki mahar nipol* ("Eat and screw for tomorrow we're through").

All of this might be of piquant, if parochial, interest, were it not for the fact that the IDF still depends largely on the leadership qualities and the intensely patriotic motivation of the kibbutz sons and daughters for its qualitative superiority over the surrounding Arab armies.

Exact figures are understandably a military secret, but kibbutznikim still constitute about 20 per cent of the junior officers in the army today. (Down from a previous high of 35 per cent, one worried kibbutz leader admitted to me). There has been no drop in the number of kibbutz youngsters volunteering for the elite units, but there has been a definite decline in the number signing on for officers' courses.

The kibbutz movement, which is sensitive enough to its public image to have appointed an official spokesman, this week issued a statement emphasizing that 83 per cent of its young men serve in elite fighting units. Admitting the problem with regard to officers, it spoke of steps to be taken in its educational programmes to persuade young conscripts to go on officer-training courses when chosen for them.

THE MAN, the institution and the event around which the current controversy in the kibbutz movement has broken out, are Motke Yehzekliel, the Eilat Youth Training Seminar Centre he heads, and a

discussion brochure, *Towards Army Service*, which the centre issued under his auspices.

Yehzekliel, a 50-year-old member of Kibbutz Rosh Hanikra, gives the impression of a determined provocateur, in that he seeks to sharpen the issues in dispute rather than round off their edges and seek common ground.

He was the man on the Ram Eylon show who attacked the kibbutz "colonels' clique." To the charge that he was educating the young to view service in the army as "a necessary evil," he denies that these words were ever used, certainly not in the discussion booklet which is in dispute. He admits, however, that as a deeply convinced "dove," he personally subscribes to that view. He hastens to add that he and the other seminar leaders encourage the young kibbutzniks to become officers.

"When I was young I refused to go to officers' training and I consider that one of the major mistakes of my life. But I tell our kids clearly that, difficult as they may find it, they should train as officers."

Yehzekliel explains the difference between kibbutz youngsters' feelings about serving in elite units and their attitudes to hierarchical authority. The elite units are attractive to them because they demand physical stamina and because their atmosphere is informal. Officers' training, on the contrary, is based on exactly the sort of hierarchy they detest.

I READ *Towards Army Training*, which admittedly makes no use of the phrase "necessary evil." But it cannot be denied that in a kibbutz movement which is deeply divided between political hawks and doves

the brochure has a distinctly dovish bias. It is replete with excerpts from writings about brutal behaviour by Israeli soldiers in the War of Independence, the bloody Kafr Kassem massacre of 1956, the Plo affair of the Litani Campaign and Chief of Staff Rabin's penchant for pardoning convicted Arab-killers.

Ada Sereni-Leinberg, a member of Kibbutz Yiron and head of the United Kibbutz Movement's Youth Division (and as such responsible for Yehzekliel's seminar) assured me that in future all such brochures will be issued only after being vetted by broader editorial boards. She believes that the Seminar Centre is performing an essential function, but she has been in the forefront of efforts to ensure that the people appearing before the young participants constitute a more representative cross-section of opinion in the kibbutz movement than has been the case until now.

Yehzekliel made no bones about his belief that the sort of kibbutznikim who gravitate to work as educators tend to be doves, and leftists on both political and social questions. Sereni (a niece of the legendary Enzo Sereni) opposes any such self-declared tendencies towards one-sided political monopoly of the education of the young.

To scotch these tendencies, a meeting of kibbutz defence activists (including many of "the colonels") was held several weeks ago, and the kibbutz leadership is determined that representatives of their point of view also be included in the senior year seminars.

ONE "kibbutz colonel" whom I went to interview, Yehuda Geller, the secretary of Kibbutz Givat Haim (Meuhad), is a reserve

colonel, the father of four daughters and one son, the latter in the army. He knows and admires Yehzekliel as a dedicated educator, but feels that the differences are over emphasis placed on two values which have always been central to the kibbutz ethos: humanism and security.

"People like Yehzekliel by now take the security of Israel more or less for granted. Like many Israelis, they have been so impressed with

ourselves as we could to the defence effort, to the country and to our kibbutz. In this sense, we were a second generation that was continuing in the footsteps of our founding fathers.

"Today's younger generation is much more open to outside influences, asks many more questions, has been affected by a broader *h'rush katan* (low profile) syndrome of privatisation, and has been ravaged by the doubts engendered by a war

ourselves with Ramat Aviv". But he emphasizes that the kibbutz movement is simply more sensitive to these problems than are other sectors.

One of the problems, he admits, is that the kibbutz has had difficulties explaining its opposition to the Begin governments of the past six years to its own children.

"With our adult members we have no problem in clearly differentiating between our opposition to the government and our dedication to the service of Israel. For some of our youngsters, the difference is not always so clear.

"The feeling of political alienation that has been engendered in the past six years meshes in very well with the broader problem of keeping a low profile, of doing your job but not taking responsibility for decisions and direction. This idea of *rosh katan* is inimical to the kibbutz itself and is a serious worry to us."

Geller, as a kibbutz secretary, is just as concerned. He finds a connection between the growth of such privatistic attitudes and the rise in the number of kibbutz sons and daughters who have left the kibbutz, or who have committed the even more heinous "sin" of leaving the country and becoming *yordim*.

Both he and Shimoni speak of cumulative war-weariness which combines with the resentment at the perpetual burdens that the kibbutznik is expected to shoulder over his entire life.

Geller quotes from a letter he received from a young kibbutznik who is currently in New York. "For the first time in my life I am living free of the feeling of having an intolerable burden on my shoulders," she writes.

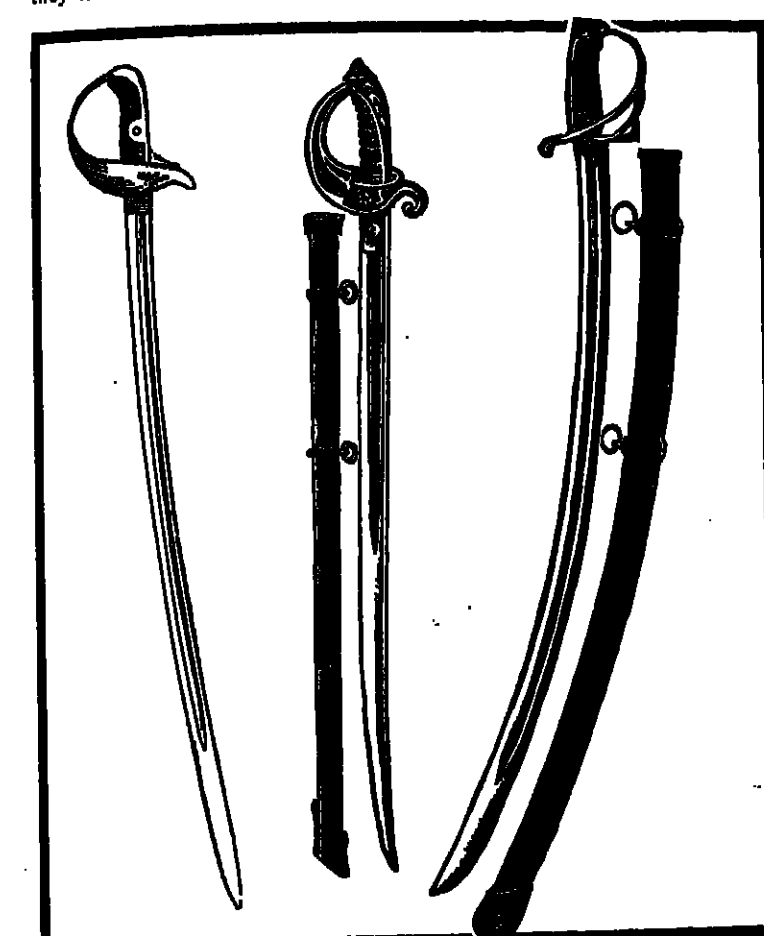
Shimoni speaks of the young kibbutzniks of this generation witnessing more military funerals, before they even get to the army, than he ever did when he was their age. (Shimoni is the same age as myself, we both went through the War of Independence and know that we suffered over 6,000 killed in that war. But there was no television then, to project the anguish of private bereavement onto a whole nation, night after night).

YEHEZKIELI, the educator-ideologue, is plainly spilling for a fight. Through me he delivered a challenge to the leaders of the kibbutz movement to take an official stand on the operation of his seminar.

He will in all likelihood get no response to that challenge. The leaders of the United Kibbutz Movement are painfully aware of how new the unity between the Kibbutz Meuhad and Ihud Hakibbutzim is, and have no intention of unnecessarily rocking the boat. They are also traumatically aware that many of their kibbutzim split 30 years ago over the issue of Stalinism, and that it took close to three decades to bridge those gaps. In many personal cases, they were never bridged.

The kibbutz leaders are clearly taking steps to re-establish a balance in the political education of their teenage children. The issue is important to Israel and to the IDF, because these youngsters still constitute the biggest reservoir of dedicated soldiers and officer material.

The problem of "I'm all right Jack, I'm just doing fine in the kibbutz" privatisation, the *"h'rush katan"* syndrome, is an even greater menace to the future of the kibbutz itself. It is not at all clear whether the kibbutz elders know what to do about that problem.



the growth and arming of the IDF in recent years that they believe that its ability to ensure the security and survival of the country are no longer in question. They therefore place their emphasis on the problems of enduring humane behaviour by our soldiers.

"People like myself are not militarists or Latin American colonels. We are as concerned with the humanistic dilemmas posed by an ongoing life and death war. But we do not take the defence function of the IDF, and of the kibbutz role in it, for granted.

"As a commander in the army, I know that the very army that has been so successful in defending this country, could easily change if we were not on our guard. The moral dilemmas are very much there, and should be addressed, but not at the expense of ignoring the security problems that continue to confront us.

"The moral validity of what we were doing in the army was never questioned by us in the past. The questions only arose so sharply in the last two years, specifically with the advent of Arik Sharon as minister of defence and the outbreak of the war in Lebanon."

WITH ALL this regard for Yehzekliel, Geller regards the impact of one-week seminars like the one in Eilat as minimal. "Our youngsters' attitudes are a reflection of how they have grown up in their families, schools and kibbutz environments. What has been happening in Israel in general since 1967 has also had an insidious effect on our kids.

"For my generation — I entered the army in 1959 — there was never the slightest question that what we should all do was to give as much of


conducted in the absence of a national consensus."

Geller is especially concerned by the growing habit of conducting debates on the details of military events openly, without regard for their effect on national and personal morale.

"I used to be unheard of, but all of a sudden you get ex-army officers debating publicly about whether this or that battle was a big mistake or not. There have always been mistakes in battle, and in generalship. But debating them openly, as has become the habit lately, can only raise the dangerous question as to whether certain soldiers indeed died in vain. That is a terrible doubt to raise in the middle of a war. If this goes on unchecked, the whole morale of the army can change in a very short time."

UZI SHIMONI, a member of the United Kibbutz Movement secretariat and head of the Labour Party's information department is even tougher on the subject. A substantial part of the problem, he believes, has derived from the policy of the government, to which the kibbutz is opposed, to change the defence of Israel to one that is to be used to rearrange the Arab world and its regimes and as a police force. These changes have had a pernicious effect on kibbutz sons serving in the forces.

He hastens to make clear distinctions. The recent problem of objection to army service is no more pronounced in the kibbutzim than in Ramat Aviv or other neighbourhoods. Shimoni, a second generation member of Ashdot-Ya'acov (Meuhad) is clearly pained at his own comparison ("Woe unto us when we start comparing



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CARTOONISTS don't usually rely on words alone to convey their views. But last week five leading American cartoonists, brought to Israel because of the opinions they convey to their readers in picture form, were articulate in a purely verbal way.

Paul Rigby, a jovial Australian whose cartoons appear in *The New York Post*, describes his modus operandi most succinctly: "I aim for the head and kick."

Jules Feiffer, tall, balding and bearded, made neurosis a healthy state of mind in his *Village Voice* strips. But he disclaims responsibility for what he's drawn about Israel. "It's not my fault that Arik Sharon looks like an over-the-hill John Wayne."

Steve Benson, syndicated by *The New York Times*, is the bright young guy who put Arik Sharon and Klaus Barbie in neighbouring butcher shops, with the former offering "rump of refugee." With college-boy charm, Benson insists that he had no intention of offending Jews by comparing them with Nazis. All he wanted to do was to make people sit up and take notice.

The second member of the younger generation, Steve Kelly, a handsome right-winger from *The San Diego Union*, has a less than flattering description of professional responsibility: "As cartoonists, our job is to go around shooting the wounded." The fifth member of the delegation was David Levine, whose scerbic portraits of the famous and the infamous grace the pages of *The New York Review of Books*.

All were guests of the Anti-Defamation League of B'nai B'rith. Their escort in Israel was *The Jerusalem Post's* Ya'acov Kirschen, the creator of *Dry Bones*, who initiated the idea and personally invited the cartoonists.

ADL's aim, says associate director Abraham Foxman, was to give these five a first-hand look at Israel. "During the war in Lebanon a wave of cartoons appeared depicting Israelis as Nazis and crudely using Jewish religious symbols to characterize Israeli actions," said Foxman. "This was particularly hurtful for Jews. We hoped to sensitize cartoonists to the damage of such imagery and let them see for themselves the kind of country Israel is."

THE CARTOONISTS told Foxman it wasn't their fault that Menachem Begin was as tempting a target for their pens as Richard Milhaus Nixon; that it's hard to portray Israel as a David, when its TV image is a sword-in-hand polioes make it look like Goliath; or that Israel has become easy pickings for a talented American newspaper cartoonist in the last year or two.

But Foxman wasn't blaming them — at least not Benson and Kelly, two nice *goyische* guys who look like they belong on a box of Corn Flakes. You can't expect them to be as sensitive as Jews are to being compared to Nazis, or seeing pictures of Begin flying a Phantom over the Golan Heights carrying a Torah scroll and shouting, "Torah, Torah, Torah."

Foxman was concerned, of course, that Feiffer and Levine, two of the cornerstones of intellectual New York Jewry, had never been here. Indeed, both confessed that they probably wouldn't have come had they not been invited, and ad-

mitted to having been ambivalent about Israel. They aren't any more. Nor is Benson likely ever again to portray an Israeli soldier as a Nazi, and Kelly will surely watch out for any unintended affront in the next cartoon he draws of a dollar bill with Yitzhak Shamir's picture on it instead of George Washington's. What got his readers upset was the serial number J. "J, you get it? Jew."

IT SEEMED at first that the group were on the standard VIP tour — Yad Vashem, a few meetings with Israeli politicians, various Palestinians, a stop at the Judean settlement of Efrat. After the latter one of them said:

"I really don't want to get involved in trying to straighten out Israeli politics. No cartoonist does. But it was amazing to meet people who are acting on their beliefs in the Bible, to discover that for them the geographic imagery of the Bible is as real as the eight-lane highway I drive to work on every day."

But the standard tour turned into something else as the five men — three old enough to remember the Nazis, the other two barely old enough to remember John Kennedy — came face to face with many of their prejudices and preconceptions, with their ways of thinking about themselves, about Israel, about Jews and America.

Listen for a moment to Feiffer, for whom conduct at cocktail parties is second nature, but who would find himself way out of step in a hora: "We Americans want fast solutions — 15-minute answers to centuries-old questions. So we despair about problems like the Middle East. We despair that there won't be a solution next week or in 18 months. But I no longer feel despair over that lack of a solution."

The reason for that, he said the evening before leaving for home, was that he discovered that Israel "is basically a healthy society, with honest and decent debate, a real democracy in action."

David Levine, who came to Israel out of curiosity, also had his preconceived notions jolted, although he's still convinced that it was legitimate, in a cartoon of Yitzhak Shamir, to put him in a *kef-fya* to look like Yasser Arafat.

But Levine comes from a New York Jewish socialist background which was, essentially, anti-Zionist. And the trip changed him. For one thing he was pleased, as a Jew and as a human being, to see the effect of the experience on the two "youngsters," especially Benson. There's something patriarchal about the not yet white-haired Levine.

It was Levine's admission that, for the first time in his life, he understood that the Zionist proposition about Jews needing a land of their own made sense, which pleased his hosts — and himself — the most. It wasn't a matter of Balaam coming to curse and uttering a blessing, but there was something heartening in hearing Levine say that he hopes he never has to draw a Jew as a fascist.

IT WAS ON the two younger cartoonists, Benson and Kelly, that the visit made the greatest impact, and this can be pin-pointed to Yad Vashem. Not only had they no memory of the Nazi era; but as non-Jews, they had thought they were aware of problems of anti-Semitism



## Drawing a different picture

Five well-known cartoonists were brought to Israel recently by the Anti-Defamation League to test the images they project against the reality of the country. ROBERT ROSENBERG reports.



Talking shop in Jerusalem: Steve Kelly, Paul Rigby, David Levine and Jules Feiffer (holding cartoon).

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**WIND INSTRUMENT CONCERT** — With members of the Israel Sinfonietta. Works by Telemann, Heidegger, Enescu, Amaran, Lev Kogan, Dow Correll and others. (Tzavta, tomorrow at 11.11 a.m.)

**THE ISRAEL CHAMBER ORCHESTRA** — Conducted by Eliahu Inbar. Programme: "Musical Landscapes" (Mount Zion, Dornheim Abbey, tomorrow)

**JEWISH CANTORIAL MUSIC** — With Cantors Moshe Stern and Nafali Hersh, and the choir of the Jerusalem Great Synagogue, conducted by Eli Jaffe. (Jerusalem Theatre, tomorrow)

**THE RINAT CHOIR** — Conducted by Stanley Sperber. Soloists: Meir Rimon and Shlomo Shohat, horns; Ruth Mayani harp; Ronit Tsechere-Lizal, organ, piano. Programme — Morales: Maginat; Haydn: Salve Regina; Charloff: Bat Yitah; Brahms: Songs. (YMCA, Sunday)

**PIANO RECITAL** — With Asher Fisch, postgraduate student. (Rubin Academy, Smolenskin St., Wednesday)

**THE JERUSALEM SYMPHONY ORCHESTRA** — In their programme "From Bach to Mozart." Conducted by Antonio Juncos. With soloist Nina G. Flyer, cello. Programme — Bach: Brandenburg Concerto No. 1; Boccherini: Cello Concerto; Mozart: Symphony No. 16 (1 hr). (Jerusalem Theatre, Wednesday and Thursday)

**THE ISRAEL PHILHARMONIC ORCHESTRA** — Details at Tel Aviv, (Russett Hall, Thursday)

##### Tel Aviv area

**SATURDAY MORNING 11.11** — With the Israel Piano Quartet — Pina Saltzman, piano; Moshe Murevitz, violin; Avraham Murgstein, viola; Elhanan Bregman, cello. Programme — Dvorak: Piano Quartet in G minor, Op. 87; Brahms: Piano Quartet in G minor, Op. 25. (Tzavta, tomorrow at 11.11 a.m.)

**THE ISRAEL PHILHARMONIC ORCHESTRA** — Conducted by Aldo Ceccato. Soloists: Yehuda Golan, violin; Programme — Weber: 5 Pieces, Op. 10; Prokofiev: Violin Concerto No. 1; Mahler: Symphony No. 1 (Mann Auditorium, tomorrow through Wednesday)

**AN EVENING OF SONATAS** — With Simcha Heled, cello; Jonathan Zak, piano. Programme — Beethoven: Sonata No. 2 in G minor; Chopin: Sonata in G minor, Op. 65. (Tel Aviv Museum, Tuesday)

##### Other

**PIANO RECITAL** — With Flora Nadelman (Argentina). Works by Schubert, Beethoven, Chopin and Ysaie. (Roshnai, Wex, tomorrow)

**VARDI NISHRY** — Pianist, with Yair Klei, violin. Works by J.S. Bach, P. Beethoven and J. Giliha. (Giklayim, Tzavta, tomorrow)

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromine, tomorrow at 9 p.m. King David, Sunday at 9 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman, Dawn Nadel, Isaac Weinstein, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**GENTLEMEN THE HYSTERIA RETURNS** — By Matti Giladi. Entertainment programme with singing, dancing and acting. (Jerusalem Theatre, tomorrow at 9 p.m.)

**GOLDEN GUITAR** — Tura Banz sings folk-songs, ballads and American Indian chants tomorrow. Marian plays French songs on Tuesday. Jean Marie Lavenburg plays classical pieces on Wednesday. Bruno Korshiya plays Hasidic folk and baroque on Thursday. (Zorba the Buddha, 9 Yoel Salomon, at 8 p.m.)

**HAGASHASH HAHIVER** — Programme of humour and satire. (Jerusalem Theatre, Monday at 9 p.m.)

**ISRAELI FOLKLORE** — Taste of Israel dances, P'amel Taitman folkdancers. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

**JAZZ** — Fred Weisgal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

**JEWISH AND ARAB FOLKLORE** — Tzabim folkdancers, folk-singers, Khalifa drummers. (YMCA, Monday at 9 p.m.)

**MUSICAL MELAVE MALEKA** — With magician Reuven Perry plus musical performance. (Ramat Centre, 16 Straus, tomorrow at 8.30 p.m.)

**ORIGINAL JEWISH FOLK MUSIC** — With Yehuda Golan, cello; Jonathan Zak, piano. (Tzavta, tomorrow at 8.30 p.m.)

**POP OLD AND NEW** — Songs by Jonathan Licht. (Tzavta, tomorrow at 9 p.m.)

##### Tel Aviv area

**THE BEST OF SHALOM ALEICHEM** — (Hilton, Thursday at 8.30 p.m.)

**FERNANDO DE ALMEIDA** — Well-known Portuguese pianist and singer. (Sheraton Hotel, Piano Bar, tomorrow through Thursday at 8 p.m.)

**THE GEVATRON** — In their programme "Everyone Has a Song." (Old Jaffa, El Hamam, Tuesday at 10 p.m.)

**GILA ALMAGOR** — In her programme of songs. (Almora Strong, Beit Leislin, Upper Celler, tomorrow at 9.30 p.m.)

**MATTI CASPI AND THE PARVARI** — (Tzavta, tonight at 9.30 p.m. and midnight)

**NURIT GALRON** — Programme of songs. (Tzavta, tomorrow at 8.30 p.m. and 10.45 p.m.)

**POEMS AND STORIES OF JEWS** — With Shlomo Nizran. (Old Jaffa, El Hamam, tonight at 9.30 p.m.)

**TONIGHT SHOW** — Presented by Barry Longford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

##### Haifa

**DYLAN THOMAS FANTASIA** — (Shavit, Wednesday at 9 p.m.)

##### Others

**APPLES OF GOLD** — See Jerusalem for details. (Filat, Moriah, Thursday at 8 p.m.)

**GENTLEMEN THE HYSTERIA RETURNS** — (Hilton, Risa, tonight at 9.45 p.m.)



Jonathan Licht sings mostly his own songs but includes those of Elvis, the Everly Brothers and others from the late '50s and '60s. (Jerusalem Tzavta, Saturday.)

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**COURTSHIP AND MARRIAGE** — 2 plays by Dennis Silk. Directed by the choreographer Fa Chu. Stylised comedies based on the "Thing Theatre" style. (Israel Museum, tomorrow at 8.30 p.m.)

**HA'OT (THE LETTER)** — Fringe theatre by the Scenario Group. Dramatic reconstruction composed of quotes by famous people. (Khan Theatre, today at 2 p.m.)

**THE ISLAND** — By Athol Fugard. Directed by Amit Giladi. Produced by the Haifa Municipal Theatre (in spoken Arabic). About 2 Black political prisoners in South Africa. (Jerusalem Theatre, Tuesday at 8.30 p.m.)

**LEAR** — Produced by the Beersheba Municipal Theatre. Directed by Dino Tcherenky. (Herard Behar, tomorrow at 8.30 p.m.)

**THE LITTLE MATCHSELLER** — Puppet theatre based on the Hans Christian Andersen story. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

##### Tel Aviv area

**BUNKER** — By Haim Merin. Produced by the Habimah Theatre. About a group of young Israeli soldiers in a bunker on the border. (Habimah, Small Hall, Sunday through Tuesday at 8.30 p.m.)

**THE CAUCASIAN CHALK CIRCLE** — By Brecht. A Cameri Theatre production. (Cameri Theatre, Wednesday and Thursday at 8.30 p.m.)

**CAVIALE ELENCHIS** — Produced by the Habimah Theatre. (Habimah, Large Hall, tomorrow at 9 p.m.)

tomorrow at 6.30 p.m. and 9.30 p.m., Sunday through Thursday at 8.30 p.m.)

**GOOD** — By C.P. Taylor. Directed by Ilan Renen. Produced by the Cameri Theatre. (Tzavta, Monday and Tuesday at 8.30 p.m.)

**GREEN WING** — Performance by women, combining body, voice and movement. It deals with modern man's illusory liberty, and the inter-relationships between women. (Tel Aviv Museum, Monday at 9 p.m.)

**I SAW PEOPLE LAUGHING** — With Edna Heled. (Beit Leislin, Thursday at 9 p.m.)

**IDENTITY CARD** — Directed by Tzadi Tzoref. About the life of Israeli singer Avi Tzedek. (Beit Leislin, tomorrow at 9 p.m.)

**INSIGNIFICANCE** — By Terry Johnson. Directed by Gadalin Besser. Produced by the Beit Leislin Theatre. A chance meeting between 4 people in a New York hotel in 1953. (Beit Leislin, tonight at 9.30 p.m.)

**LOVE OF ZION** — Directed by Yisrael Gurion. Produced by students of the Nissim-Netiv drama studio. (Tzavta, today at 3 p.m.)

**MUTINY** — Based on the story by Yehoshua Sobol. Directed by Nola Chilton. About the women's big 1951 strike for democratic representation. (Beit Leislin, Wednesday at 9 p.m.)

**PILOTS** — By Yossi Hadar. Directed by Oded Kutler. Produced by the Neve Zedek Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Neve Zedek Theatre, tonight at 10 p.m.)

**THE RUBBER MERCHANTS** — By Hanoch Levin. Produced by the Cameri Theatre. A sad story of warped human relations. (Tzavta, Wednesday and Thursday at 8.30 p.m.)

**THE SEA** — Produced by the Train Theatre. Jerusalem. An episode of 2 women on the beach, and a young man who attracts their attention. (Tel Aviv Museum, Tuesday at 9 p.m.)

**THE SOUL OF A JEW** — By Yehoshua Sobol. Directed by Gadalin Besser. Produced by the Beit Leislin Theatre. Contradictions between Judah and Zimran, hope and self-hate. (Habimah, Small Hall, Wednesday and Thursday at 8.30 p.m.)

**THE SUITCASE PACKERS** — A light comedy by Haim Merin. A Cameri Theatre production. (Cameri Theatre, Monday and Tuesday at 8.30 p.m.)

**SWEENEY TODD** — Musical drama by Stephen Sondheim and Hugh Wheeler. Produced by the Cameri Theatre. Directed by Peter James. (Cameri Theatre, tonight and tomorrow at 8.30 p.m.)

**LANZI** — Produced by the Beit Leislin Theatre. The story takes place around the boxing ring. (Beit Leislin, tomorrow through Tuesday at 9 p.m.)

**TRIO WOMEN** — Habimah production. (Habimah Small Hall, tomorrow at 8.30 p.m.)

##### Haifa

**CITY SUGAR** — By Stephen Polakow. Directed by Micha Levinson. A Beersheba Municipal Theatre/Yavot Theatre production. The story of a popular radio announcer. (Shavit, tonight at 10 p.m.)

**THE IDIOT** — Detective comedy produced by the Tel Aviv Theatre. (Beit Abba Khoushy, tomorrow at 9 p.m.)

**MUCH ABOUT NOTHING** — By W. Shakespeare. Directed by Oded Kutler. Produced by the Haifa Municipal Theatre. This version places the action in 1917, with Alibi's entrance into Palestine. (Haifa Theatre, tomorrow through Wednesday at 8.30 p.m.)

**MUTINY** — (Auditorium, tomorrow at 8.30 p.m.)

##### Others

**BORDER INCIDENT** — Imaginary meeting between Golda Meir and Raymond Tawil. (Jaffa, tonight at 9 p.m.)

**DRUMS IN THE NIGHT** — By Bertholt Brecht. Directed by Micha Levinson. Produced by the Beersheba Municipal Theatre. About a soldier who returns to his home town, Berlin, during WWI, after being a prisoner in Africa for 4 years. (Carmel, Sunday and Monday at 8.30 p.m.)

**IDENTITY CARD** — (Petah Tikva, Hechal, Wednesday at 7.30 p.m.)

**THE IDIOT** — (Givatayim, Shavit, tonight at 10 p.m.; Tiberias, Wiv, Wednesday at 8.30 p.m.)

**PILLARS OF SOCIETY** — By Ibsen. Directed by Theodore Torm. Produced by the Beersheba Municipal Theatre. The story of a Norwegian family in a small, closed community. (Beersheba Municipal Theatre, Tuesday through Thursday at 8.30 p.m.)

**PILOTS** — (Arava, Sapir Centre, tomorrow at 9 p.m.)

**SPIRITS IN THE CELLAR** — New Israeli play by Sami Michael. Directed by Amit Giladi. Produced by the Haifa Municipal Theatre. (Kibbutz Matzava, Tuesday at 9 p.m.)

**THE SUITCASE PACKERS** — (Kiryat Gat, tomorrow at 8.30 p.m.; Ramle, Sunday at 8.30 p.m.)

**TANZI** — (Yafa, Tarbat, Wednesday at 9 p.m.)

**"TASHMAD"** — Written and directed by Shmuel Hersh. Performed by the Neve Zedek Theatre. About a group of people in a bunker in the heart of Samaria, who threaten to blow themselves up if Israel does not vacate Judea and Samaria. (Yotvata, Monday: 10 p.m., Tuesday)

**TROJAN WOMEN** — (Kfar Menashe, Wednesday at 8.30 p.m.)

#### FOR CHILDREN

##### Jerusalem

**ANIMALS** — Songs and stories on animals. (Israel Museum, Thursday at 11 a.m. and 4 p.m.)

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 4 p.m.)

**THE MARIONETTES FROM INDIA** — Puppet theatre for age 3 and above. (Continued on page C)

## JERUSALEM Cinemas

### CINEMA 1 ON/O in Jerusalem Cinema

Buses 18, 19, 24, Tel. 415067  
In Nov. 25  
Double featured ticket.  
Young Directors in Love 2  
The Sling 3.30  
Sat., Nov. 26  
Pretty Baby 7  
Young Directors in Love 9.15  
Sun., Nov. 27  
Pretty Baby 7  
Young Directors in Love 9.15  
Mon., Nov. 28  
The Sling 3.30  
The Woman Next Door 7, 9  
Thur., Dec. 1  
The Night of San Lorenzo 7, 9

EDEN  
3rd week  
**JUNGLE OF WOMEN**  
\* JILL ST. JOHN  
\* BARBARA LUNA  
Sat. 7, 9; weekdays 4, 7, 9

EDISON  
5th week  
**WAR GAMES**  
Sat. 7, 9  
Weekdays 4, 7, 9  
New film copy, entirely in English with Hebrew and French subtitles.

HABIRA  
3rd week  
**TRADING PLACES**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

ISRAEL MUSEUM  
Sun., Mon., Wed. 3.30  
**ANNIE**  
Tue. 6, 8.30; MAN OF MARBLE

KFIR  
2nd week  
Israel Film  
**SHORT ROMANCE**  
Sat. 7, 9  
Weekdays 4, 7, 9

MITCHELL  
2nd week  
**MURDEROUS SUMMER**  
Sat. 6.45, 9.15; Weekdays 6.45, 9.15

ORION  
Tel. 22914  
**LE CHOIX DES ARMES**  
Sat. 7, 9.15  
Weekdays 4, 6.45, 9

ORNA  
Tel. 224733  
ARGENTINE FILM FESTIVAL WEEK  
See page C

## RON GREGORY'S GIRL

2nd week  
Sat. 7, 9  
Weekdays 4, 7, 9

## SEMADAR AN OFFICER AND A GENTLEMAN

3rd week  
\* RICHARD GERE  
Sat. and weekdays 7, 9.15  
SMALL AUDITORIUM  
BIVENEI HA'UMA  
2nd week  
**MERRY CHRISTMAS MR. LAWRENCE**  
Sat. and weekdays 6.45, 9

## TEL AVIV Cinemas

ALLENBY  
3rd week  
**TRAIL OF THE PINK PANTHER**  
\* PETER SELLERS  
\* DAVID NIVEN  
\* HERBERT LOM  
\* RICHARD MULLIGAN  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

BEN YEHUDA  
2nd week  
**LONE WOLF MACQUADE**  
Sat. 10, midnight  
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOH JEWISH CINEMATHEQUE  
Sun. 8.30  
LA PASSANTE DE SANS SOUCI  
Sun., Tue. 5; BEST BOY

CHEN CINEMA CENTRE  
Advance ticket sales only at box office from 10 a.m.

CHEN 1  
4th week  
**TRADING PLACES**  
Take two complete strangers... make one of them rich, the other poor...  
\* DAN ACKROYD  
\* EDDIE MURPHY  
Tonight 9.50, 12  
Sat. 7, 9.30  
Weekdays 4.30, 7, 9.40

CHEN 2  
17th week  
**AN OFFICER AND A GENTLEMAN**  
Tonight 9.50, 12.10  
Sat. 7, 9.40  
Weekdays 4.30, 7, 9.40

CHEN 3  
5th week  
**BLUE THUNDER**  
Tonight 9.50, 12.10  
Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 4  
17th week  
**CANNERY ROW**  
Tonight 9.50, 12.15  
Sat. 7.05, 9.30  
Weekdays 4.30, 7.05, 9.30  
Mat. 10.30, 1.30  
Life of Brian

## CHEN 5 BIG GEORGIO

2nd week  
Tonight 10, 12.15; Sat. 7.20, 9.30  
Weekdays 4.30, 7.20, 9.30  
Mat. 10.30, 1.30 HAIR

## CINEMA ONE BREATHLESS

4th week  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30  
DEKEL  
4th week  
**MAX DUGAN RETURNS**  
7.15, 9.30  
DRIVE-IN  
Tonight 10, Sat. and weekdays 7.15, 9.30

SOPHIE'S CHOICE  
5.30 HEIDI'S SONG  
Tonight, Sat. and weekdays at midnight, Sex film

ESTHER Tel. 225610  
3rd week  
**NEW YORK NIGHTS**  
Rod Stewart's music  
Tonight 10  
Weekdays 4.30, 7.15, 9.30

GAT  
3rd week  
**PSYCHO II**  
\* ANTHONY PERKINS  
\* RYUCHI SAKAMOTO  
Sat. 9.30  
Weekdays 4.30, 7, 9.30

GORDON GITTIA  
Ben Yehuda 47, Tel. 244373  
5th week  
Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

DANTON  
ENGLISH SUBTITLES  
WALDA \* DEPARDEU

HOD  
2nd week  
**BABY LOVE**  
\* RICHARD GERE  
Tonight 10; Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.30

LEVI  
Dizengoff Center Tel. 28888  
8th week  
**LOCAL HERO**  
Sat. 7.45, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

LEVII  
Dizengoff Center Tel. 28888  
3rd week  
**THE WAY WE WERE**  
Sat. 7.45, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 1  
4th week  
**TRADING PLACES**  
Take two complete strangers... make one of them rich, the other poor...  
\* DAN ACKROYD  
\* EDDIE MURPHY  
Tonight 9.50, 12  
Sat. 7, 9.30  
Weekdays 4.30, 7, 9.40

CHEN 2  
17th week  
**AN OFFICER AND A GENTLEMAN**  
Tonight 9.50, 12.10  
Sat. 7, 9.40  
Weekdays 4.30, 7, 9.40

CHEN 3  
5th week  
**BLUE THUNDER**  
Tonight 9.50, 12.10  
Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 4  
17th week  
**CANNERY ROW**  
Tonight 9.50, 12.15  
Sat. 7.05, 9.30  
Weekdays 4.30, 7.05, 9.30  
Mat. 10.30, 1.30  
Life of Brian

CHEN 5  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 6  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 7  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 8  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 9  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 10  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 11  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 12  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 13  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

CHEN 14  
2nd week  
Tonight 9.45, 12; Sat. 7, 9.30  
Weekdays 4.30, 7, 9.30

## MAXIM YANKS

5th week  
Sat. 9.30  
4.30, 7.15, 9.30

MOGRABI  
6th week  
David's father bought him a home computer. He's used it to change his high school grades

WAR GAMES  
Tonight 10; Sat. 7, 9.30  
Weekdays 4.30, 9.30

ONLY  
6th week  
**A DEADLY SUMMER**  
Sat. 9.30  
Weekdays 4.15, 7, 9.30

PARIS  
7th week  
Israeli film  
**NAGUA**  
Sat. 7.15, 9.30  
Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER  
7th week  
**MERRY CHRISTMAS MR. LAWRENCE**  
\* DAVID BOWIE  
\* TOM CONTI  
\* RYUCHI SAKAMOTO  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

SHAHAF  
11th week  
Tonight 10, 12  
Sat. 5.45, 7.30, 9.30  
Weekdays 4.30, 7.15, 9.30

FLASH DANCE  
Sat. 11 a.m. HEIDI'S SONG

STUDIO  
5th week  
**CLASS**  
\* JACQUELINE BISSET  
\* BOB LOPE  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 7.15, 9.30  
Sun., Mon., Tue. 4.30  
and Wed., Thur. 11, 4.30, 7.30, 9.30

TCHOLET  
4th week  
**MY FAVOURITE YEAR**  
\* PETER O'TOOLE  
4.30, 7.15, 9.30

TEL AVIV MUSEUM  
21st week  
**YOL**  
Winners of "Golden Palm"  
Cannes, 1982  
Film by Yilmaz Guney  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

TZAVTA  
30th Givrol, Tel. 250156  
29th week  
Sat. and weekdays 9.30  
THE FILM "EIGHTY THREE"

ZAFON  
10th week  
**TO BEGIN AGAIN**  
4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE  
**SAVAGE HARVEST**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

## ARMON HERCULES UNCHAINED

Sat. 6.45, 9  
Weekdays 4, 6.45, 9

ATZMON  
3rd week  
**NEW YORK NIGHTS**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

CHEN  
10th week  
**FLASH DANCE**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

FRENCH CULTURAL CENTRE  
Belit Rothschild  
Mon. 9.30  
**LE GRAND PARDON**  
Hebrew subtitles

GALOR  
10, 2, 6  
**THE NEW BARBARIANS**  
Weekdays 12, 4, 8  
Sexual film  
**BULLDOZER**

MORIAH  
**HIGH ROAD TO CHINA**  
Sat. and weekdays 6.45, 9

ORAH  
6th and last week  
\* RICHARD GERE  
in a wonderful, emotional film  
**BREATHLESS**  
Saturday 6.45, 9  
Weekdays 4, 6.45, 9

ORION  
**LOVE AT ITS HOTTEST**  
6 nonstop performances  
Adults only

ONLY  
**VA BANQUE**  
Saturday and weekdays 6.45, 9

PEER  
2nd week  
**LOCAL HERO**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

RON  
2nd week  
**UP YOUR ANCHOR**  
(Lemon Popsize 5)  
4, 6.45, 9

SHAVIT  
3rd week  
**TO BEGIN AGAIN**  
Sat. and weekdays 6.45, 9

## RAMAT GAN Cinemas

ARMON  
Tonight 10  
Sat. and weekdays 7, 9.30  
**YEAR OF LIVING DANGEROUSLY**  
Mat. 4  
BEDKNOBS AND BROOMSTICKS

LILY  
Tonight 10  
Sat. and weekdays 7.15, 9.30

OASIS  
5th week  
**TRADING PLACES**  
Tonight at 10  
4, 7.15, 9.15

ORDEA  
2nd week  
**BABY LOVE**  
\* GOLDIE HAWN  
\* BURT REYNOLDS  
7.15, 9.30

RAMAT GAN  
2nd week  
David's father bought him a home computer. He's used it to change his high school grades.

WAR GAMES  
7.15, 9.30

HERZLIYA Cinemas

DAVID  
2nd week  
**YEAR OF LIVING DANGEROUSLY**  
7.15, 9.30

TIFERET  
**BLUE THUNDER**  
7.15, 9.30

HOLON Cinemas

MIGDAL  
**PSYCHO II**  
Tonight 10  
Sat. and weekdays 7.15, 9.30  
Mat. 4.30: HERBIE GOES BANANAS

SAVOY  
5th week  
**TOOTSIE**  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 4, 7.15, 9.30



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## FOR CHILDREN AND YOUTH

(Continued from page 4)

Traditional scenes of magicians, dancers and camel caravan. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

SCENT OF COOKING -- Puppet theatre for ages 5 and above. (Train Theatre, Monday at 4.30 p.m.)

STORY HOUR -- Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

Tel Aviv area  
FAMILY FUN -- Including tricks by chimpanzees, dolphins, and sea lions, puppet

WALKING TOURS

Jerusalem  
Jerusalem through the Ages  
Sunday and Tuesday 9.30 a.m. and Thursday at 2 p.m. -- The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi Synagogues, Western Wall.

Sunday at 2 p.m. -- Sites of special Christian interest.

Monday at 9.30 a.m. -- The Canaanite and Israelite period in Jerusalem.

Monday at 2 p.m. -- The Jewish Quarter and Mt. Zion.

Wednesday at 9.30 a.m. -- The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. -- The Mt. of Olives in Jewish, Christian and Muslim belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3.5 hours. Tickets may be purchased on the spot. All tours are guided in English.

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## DANCE

Tel Aviv area

THE INDIAN DANCE THEATRE -- Presents THE RACE -- a woman's reaction to war. (Neve Zedek Theatre Centre, tonight at 11.30 p.m.)

Halfa  
DIFFERENT DANCE -- With Sally-Anne Freeland and Yossi Tamir. Plus discussion with the performers. (Haifa Museum, tomorrow at 8.30 p.m.)

JAPANESE SONGS AND DANCE -- With the Shikanocho Choir of Japan. (Haifa Auditorium, Sunday at 8.30 p.m.)

RUTH FISHEL DANCE THEATRE -- Present Dicks (Ben Rothschild, tonight at 10 p.m.)

For last-minute changes in programmes or times of performances, please contact box office.

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TODAY we're eating persimmons — *chez nous*.

Many of us are disturbed and irritated by the ever-increasing prices charged by restaurants. No doubt the shock will wear off, but in the meantime we might put more attention into the meals we have at home.

At the same time, we would be well-advised to consider the great variety of fresh fruit and vegetables available in our markets. They are cheaper than virtually anything else around, and they taste better, too.

These thoughts bring to mind a cookbook called *Forbidden Fruits and Forgotten Vegetables, A Guide to Cooking with Ethnic, Exotic and Neglected Produce*, by George and Nancy Marcus (St. Martin's Press, New York). Concentrating on fruit and vegetables which are often hard to find in the U.S., the book seems tailor-made for the Israeli seeking new ways to use items found here in plenty.

Vegetables such as celery root, fennel, Jerusalem artichoke and Swiss chard are dealt with at length, along with mango, papaya and pomegranate.

But what made me pay special attention to the book was the chapter on persimmons, which are particularly plentiful at the moment. And if you're buying them for cooking, the imperfect fruit is going for

## Persimmonious



MATTERS OF TASTE/Haim Shapiro

less than tomatoes or cucumbers.

True, the health experts have warned us that anyone with digestive problems should avoid eating too many, but those of us who are in good health can certainly

enjoy a reasonable amount of this marvellous fruit every day.

I DEARLY love persimmons and am aware that they have a very high Vitamin C content, but, until I saw

this book, it had never occurred to me to use them in cooking.

Since Israeli persimmons ripen when they are still quite firm, the best way to pulp them (the usual first step in cooking with this fruit) is in a blender or food processor. With their natural sweetness, persimmons need less sugar than many other fruits. In fact, the first persimmon dish we tried, "wholesome persimmon pudding," turned out sweeter than we liked.

To make the pudding, mix a cup of persimmon pulp with a quarter cup (or less) of honey. Mix together a cup of whole wheat flour, a quarter teaspoon of cinnamon and a teaspoon of baking soda and beat it into the persimmon mixture.

In another bowl, combine a cup of milk, a lightly beaten egg and a teaspoon of vanilla. Beat the liquid into the persimmon batter and fold in half a cup of raisins. Bake in a preheated medium oven for about an hour and a half.

Serve the pudding warm with whipped cream or vanilla ice cream. This makes a perfect dessert for chilly winter days. The warm pudding sticks to your ribs, and the oven keeps the kitchen warm and cheerful.

For those who like their desserts light and rich rather than solid and wholesome, there is also a recipe for a persimmon cream pie, which involves relatively little work, other

than the baking of a pie shell.

Simply mix two cups of fruit pulp with two tablespoons of orange juice, an orange liqueur or orange brandy, and fold into a container of sweet cream, whipped until it is stiff. Turn the cream into a pie shell and chill for at least an hour. Garnish the pie with slices of fresh persimmon.

IF, LIKE ME, you find all this sweetness just a little too much of a good thing, here is a Provencal recipe for a Swiss chard pie, known in the markets of Nice as *torta de hla*.

Use your usual recipe for pie crust or buy a package of flaky pastry dough. For the filling, use about a kilo of chard, discarding the stems.

Wash the leaves well and shred them. Cook in a covered pot with only the water that remains on the leaves.

Drain the chard and mix with about 100 grams of grated yellow cheese, half a teaspoon of salt, a quarter teaspoon of pepper, a teaspoon of sugar, two tablespoons of raisins and two tablespoons of pine nuts. Add a beaten egg and pour into the unbaked pie shell. Bake in a medium oven for about half an hour, until the filling is dry and bubbling.

Remove from the oven and sprinkle with a teaspoon of sugar before serving.

## Corruption as a norm

CINEMA / Dan Fainaru

"WHAT YOU SEE around you is a preview of your coming attractions," says Rabbi Marshall Meyer, head of the Conservative community in Argentina. We, that is, a group of three journalists, are in Buenos Aires to survey the Argentinian film industry, prior to Israel's upcoming Argentinian Film Week. It's a couple of weeks prior to the elections and frankly, it's a mystery to all three of us why Argentina, at what would seem to be a turning-point in its history, has chosen this particular time to export this particular product to Israel. Not that we're complaining. One doesn't often have a chance to get an in-depth view of a country's movie industry, and we're determined to make the best of this opportunity.

Rabbi Meyer played a vital part in introducing us to the background of our visit. He has always been outspoken enough to make many professional politicians uneasy, and through him you get an inkling of an Argentina that otherwise is not spoken about too loudly.

He talks about rampant anti-Semitism; about concentration camps of *desaparecidos* — the vanished persons whom the late military government suggested should be considered dead — and the absolute evidence that many of them are still alive; about the absurdity of accepting an amnesty as a write-off of all the crimes committed in the past.

You have to hear this from Rabbi Meyer, because when you meet Argentinian Jews who are film directors, the subject of anti-Semitism never appears, either in the movies they make or in their conversation. This is another aspect of the same old problem. There are two ways of fighting anti-Semitism. One is to strike back at the racists; the other is to pretend that Jewishness is a state of mind and you only have to turn your back on it in order not to be involved. In other words, say you are first an Argentinian and only incidentally a Jew, and everything is O.K. Haven't we heard that argument before?

AND NOW, to the movies included in this Argentinian Film Week. You will find them a little like the Buenos Aires architecture, very Mediterranean in appearance, that is to say, Italo-French-Spanish with a touch of American know-how. They tend to rely strongly on literary sources. They are often shallow psychologically but fascinating in their social content.

Given the political climate in which they grew, it is only natural that their criticism is veiled, implied or dissimulated in order to avoid censorship problems, but the result can nevertheless be quite virulent. Take, for instance, *Patagonia Rebels*. This has never been actually banned in Argentina, but the producers considered that it might be better to remove it from the screens when everybody concerned, including the cinema, was threatened with violence if they went on showing it. Why?

Very simply, this is the account of an actual historical event that took place in the south of the country 60 years ago; when strikes by workers and peasants for better conditions culminated in mass murder of the strikers by the military. This might have been acceptable, had not the

movie described quite clearly how the colonel who preferred the extermination of all the strikers to the loss of five of his men was offered the dictatorship of the nation. This struck too near home for comfort.

The same director, Hugo Olivera, is responsible for the biggest hit and one of the most relevant movies to be made in Argentina last year. It is called *You Shall Know No Pain or Oblivion* and shows how one faction of Peronists in a small town starts a war against the other faction; how the whole town becomes a battleground; how paramilitary police turn a local conflict into a bloody war; how most of the leading characters are killed; and how the townspeople reopen their shops when the last belligerent is dead. Just as in real life, they have simply got used to violence as a norm.

It is the first film to show Peronism on the screen in such an unflattering light, and Olivera expected real trouble when he released it. But, he says, there were only shouts of "Death to Olivera," which is relatively mild, and the film is doing marvellously. As to how it was permitted to be shown during the final months before the elections, censorship was suddenly relaxed. There was no official decree: it just happened.

OLIVERA'S partner in the only big-time production company now active in Argentina, a firm called Arica, is director Fernando Ayala, probably the senior figure in Argentinian cinema since the death of Leopoldo Torre Nilsson. His description of the censorship era is amazingly like the stories of the McCarthy purges in the States. "You had to make a phone call to a certain person and tell him whom you were going to use in your film and what the film was about. Then he would call you back and tell you whom you could use and what you could say." Ayala is represented in the festival by two films. One of them, *The Arrangement*, is strangely similar in style to Italian neorealism, but it has a bitter moral and a hopeless message. Corruption, it says, is a way of life that you can't beat, and being honest is a sure way of finding yourself in jail.

More of the same moral, but in a fiercely amusing and acid comedy, is offered by Ayala in *Easy Money*, the biggest box-office success ever of Argentinian cinema. No wonder, because it describes in an ironic way the mechanics of bankruptcy, and every tiny detail will be painfully familiar to our audiences. It starts with a man selling his workshop so that his money can work for him. He gets involved in a world of high finance, stock market deals and bank transfers he knows nothing about, persuading his next-of-kin to do likewise, sees a whole nation around him getting rich without doing a hand's turn, and finally finds himself holding the baby and losing everything, without really understanding what has happened to him.

The latest discovery of Ayala and Olivera, director Adolfo Aristarain, the brightest hope of the Argentinian cinema, insists that he is not doing political films, but thrillers in the American *film noir* tradition, and that whatever political implications are to be found in them are frosting on the cake, not the cake itself. Nevertheless, both *Time*

*Revenge* and *The Last Days of the Victim* bear strong witness to corruption at every level of Argentinian society.

The first shows how American companies, assisted by local millions, are sacrificing human lives for profit. The second follows a professional killer who works for big financial trusts, eliminating incriminating evidence, until he realizes that he can be considered as incriminating as anything he is destroying.

Both films, shot and edited by the sure hand of a professional concerned with the action as much as the message, have been adorned with a series of national and international prizes; and it is no wonder that both Hollywood and Europe are now courting Aristarain's favours.

ALL THESE are Arica films, so naturally you will see many of the actors again and again. For instance, Federico Luppi, a sort of Argentinian Anthony Quinn with a remarkable screen presence, or Julio de Gracia and Emile Dumont, both colourful and talented supporting actors.

Luppi, who was on the black list for some years because he signed a petition against government policies, is now one of the busiest actors in the country, and during our fortnight there we weren't able to get in touch with him.

Hector Alterio, another actor who was boycotted, simply preferred to leave the country and now lives in Spain. He has been back home for a film or two, such as *Volter* (Coming Back), and he promised to be in Israel for the week. *Volter*, by Jewish director David Lysyk, looks at Argentina through the eyes of an expatriate who comes home after 15 years to close down the Argentinian branch of the New York firm by which he is employed. The melodramatic plot, peppered by some humorous moments, shows a society falling apart on every level, the press frightened of its own shadow, industry ineffective, the family faced with the breakdown of all its basic values.

The Alterio who put on a dour face for the part of the colonel in *Patagonia Rebels*, plays a shy middle-aged bookkeeper in a film adaptation of exiled novelist Mario Benedetti's story *La Tregua* (Time Out). In what very much resembles the way Italian Alberto Latuada once adapted Gogol for the screen, Alterio is paired off with another actress who has had to cope with the black list, Anna Maria Picchio. In a May-November romance, she protests against the prospect of a bourgeois life and the complacency of a generation which is not prepared to understand the problems their offspring have to face.

Picchio, who is also expected here, had most of her troubles because she received an acting award while still in her teens, at the Moscow Film Festival, for her part in *Breve Cielo* (Brief Paradise), the story of a love affair between a grocer's adopted son and a girl who comes to the big city to escape from the dreariness of a village. Once again, it is a confrontation of middle-class values deeply rooted in the boy, and the anarchistic, free spirit of the girl, who finally realizes that they have no common ground. The director, Jose David Kohon, was in Israel in the Sixties, trying to put together a feature film about life in the kibbutz. But nothing came of it, and now, embittered after a number of box-office flops, he isn't even sure that he will continue in cinema.

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# This Week in Israel • JERUSALEM MUSEUMS



this week at the israel museum jerusalem

The Israel Museum is located on Ruppert Street, Tel. (02) 698211.

## EXHIBITIONS

**Permanent Collections of Judaica, Art and Archaeology**  
Moritz Oppenheim: The First Jewish Painter  
China and the Islamic World: Mutual Influences in Ceramics  
David Bomberg: 1923-1927  
Contemporary Israeli Art  
Contemporary Art from Permanent Collection — together with new acquisitions from American artists  
The Tip of the Iceberg no. 2 — new acquisitions of Israeli art  
Miriam Neiger: Haunted Environments — sculpted and painted expressive environments by a young Israeli artist  
Memphis, Milano — furniture and accessories, and over 150 slides presenting this international design group  
Michael Drucker: Projection on Photographic Situations  
Tom Seidmann Freud: An illustration of children's books (German and Hebrew) from the 1920s  
Seraf: Showing the use of scraps, from 1880 to the present, to create theater sets and greeting cards.

## EVENTS

### THEATRE

Saturday, November 26 at 20.30  
**COURTSHIP AND MARRIAGE**  
Two stylized comedies by Dennis Silk, based on the "Thing Theater" style. Directed by Fa Chu; with Rachel Bar-Dor Tene, Micky Mevorach, Rony Plaker

### CHILDREN'S FILM

Sunday, Nov. 27; Monday, Nov. 28; Wednesday, Nov. 30 at 16.30  
"ANNIE" — Musical starring Eileen Quinn and Albert Finney

### CHILDREN'S STORY HOUR

Monday, November 28 at 16.00  
For 7-9 year olds with children's participation

### LECTURE

Monday, November 28 at 20.30  
**PICASSO'S NEW FORMAL LANGUAGE**  
Dr. Ziva Amichai-Misrahi  
First in a series of 4 lectures: Series, IS 200; members/students IS 120  
single ticket: IS 100; members/students IS 80  
Sponsored by The Israel Phoenix Assurance Co. Ltd.

### FILM

Tuesday, November 29 at 18.00 and 20.30  
"MAN OF MARBLE" (Poland 1977) Dir: Jerzy Radziewicz

### GALLERY TALK

Tuesday, November 29 at 19.15  
**THE NEOLITHIC PERIOD IN THE LIGHT OF THE NEW DISPLAY OF THE EXHIBITION HALL**  
Tamar Noy

### SPECIAL SCREENINGS

Wednesday, November 30 at 20.30  
**TREASURES OF THE BRITISH MUSEUM**  
1. Coins and Medals — presented by John Hale  
2. Assyrian Reliefs — presented by Brigadier Peter Young

### PLAY FOR CHILDREN

Friday, December 2 at 11.00  
"ANIMALS"  
A collage of songs and stories about different animals  
FRIDAY, DECEMBER 2 — FREE ENTRANCE DAY (for Children)

### GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs., at 11.00; Tues. at 16.30  
Rockefeller Museum: every Friday at 11.00  
Shrine of the Book: Tuesday, November 29 at 16.30

### RUTH YOUTH WING

Registration for children's and adult's art courses continues.  
For more information about Youth Wing activities, please call (02) 633278.  
Recycling project open: Monday 14.30-17.00; Tuesday 16.00-20.00

BY PURCHASING A SUBSCRIPTION YOU WILL SAVE APPROXIMATELY 30% ON EACH EVENT. For details of all 1983/84 series, please call (02) 698213.

**VISITING HOURS:** Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 16.00 to 22.00; Fri. & Sat. 10.00 to 14.00  
**SHRINE OF THE BOOK:** Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00  
**BILLY ROSE SCULPTURE GARDEN:** Sun.—Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00  
**ROCKEFELLER MUSEUM:** Sun.—Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00  
**LIBRARY HOURS:** Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to 20.00  
**GRAPHICS STUDY ROOM:** Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00  
**TICKETS FOR SATURDAY:** Available in advance at the Museum and at the ticket agencies: Tel Aviv—Rococo, Etzion, Le'an and Castel; Jerusalem—Kla'im

# Late-night laughter

TELEREVIEW / Philip Gillon

OUR TEARS were still falling because of the demise of *Yes, Minister* — although our eyes were not so wet that we couldn't watch the series on Jordan — when Israel Television made the *amende honorable* by bringing us another brilliant British comic series in its place, *Not the Nine O'Clock News*. The first instalment provided us with an uproarious 30 minutes: I trust future episodes will maintain this lofty standard.

It is certainly worth waiting up until 11.15 p.m. on Saturday nights to see the programme — in fact, I advise viewers with a tendency to imitate Alice's Dormouse that they should train for the event by sleeping all Saturday afternoon and taking speed pills around 10.30 p.m.

I must admit that I doubt whether all Israeli viewers will follow every joke. Much of the satire is aimed at specific British institutions, politicians, people (as distinct from politicians) and *mores*, as well as at the BBC news style itself. But I hope that there are very few Israelis who did not manage to get to the British Isles and see the nine o'clock news during the fat years provided by drunken sailor Yoram Avidor.

I, of course, differ from the common herd, being one of the "in" people, fully conversant with every nuance of the British way of life, able to pick up in a flash the most subtle of innuendoes.

Still, there is evidence that Israelis do appreciate English humour. Minister of Agriculture Pessah Grupper relished *Yes, Minister*, even though he doesn't understand one word of English. Those of us with long memories will recall that our own late-lamented *Nikol Rosh*, may his memory be blessed, owed its existence to *Not the Nine O'Clock News*. It differed from, and was inferior to, its noble progenitor in many ways, but the family resemblance is clear.

Surely the time has come to revive *Nikol Rosh*, or to introduce a programme like it? Just as the bottom has fallen out of the Stock Exchange, so we seem to have reached the nadir of Israeli satire. Apart from Shlomo Nitzan's amiable burbs, which are hardly likely to penetrate the somewhat thick hides of our politicians, our mighty men go virtually unscathed by the arrows of Israeli wit.

Is laughter yet another commodity to come under the finance minister's stern cuts?

Anyway, all Israelis could certainly understand the opening clip of *Not the Nine O'Clock News*, which dealt with JC, the bossman, instructing his subordinates to advertise a post as open. To prove their lack of any kind of discrimination, he works out with them the qualifications needed; she must be a woman, pregnant, black, blind, deaf, tall, epileptic, in her late 50s and an ex-con. After JC leaves, one of his subordinates comments, "Bloody typical of JC. Every good job that comes up goes to one of his family."

IN THE DEAR, dim, distant days beyond recall, when Mapai was in power, we used to talk about the man who sought a job. At the Labour Exchange, he went to the first clerk, who took some par-

ticulars, said "Excellent," and told him to take his file and go through a door to see a second clerk. The second clerk was also very impressed, and referred him to yet another door and another clerk. And so on, from door to door and clerk to clerk, until he reached the director-general himself.

The director-general looked through the file and said, "Very good, very good indeed. Are you a member of Mapai?" "No." "Just take the file and go through that door." The applicant went through the door and found himself in the street.

Then there is the story of the young executive who went to see Samuel Goldwyn, and told the great man that he wanted to study his methods. Goldwyn, very flattered, said: "I'll be delighted to show you how I work. I'm just going to select a new man for a job. Sit and listen."

As the applicants came in one by one, Goldwyn asked them, "How much do 2 and 2 make?" One said 4, another 22, another 22,000, the last 22 million.

After the interviews were over, Goldwyn asked his visitor which one he thought should get the job. "Obviously the last one — he thinks on super-colossal lines, suitable for Hollywood." "No, the third." "But why?" "He's my wife's second cousin."

EVERY ISRAELI who has ever experienced the glories of our medical system must have followed, enraptured, *Not the Nine O'Clock News* marvellous auction of the vacant hospital bed, even though they may have never seen an English auctioneer at work.

The style of the auctioneering expert was captured to perfection as he sought for bids. It was also easy to follow the pleas for the use of less gravity, even though not everybody recognized the take-off of Angela Rippon's urbane, imperturbable, upper-class accent, unruffled while all about her were losing their teeth on the planet.

We could never have a skit here about religion, like the one where the two priests try to remember the name of what's-his-name, the son of somebody-or-other, who walked on water. It was terrific. Israelis would never dare laugh at you-know-who in this way. The lampoon on the anti-vivisectionists probably got its belly-laughs here, even though we do not have any militant vegetarians — defending the rights of sides of beef, sausages, chickens' ready for the pot, and canned meat.

Lovely, lovely stuff. Let us pay it the ultimate tribute, that of imitation.

DESPITE my boasts of being "in" because of my familiarity with the English way of life, I must confess that I am bewildered by the language used in *Strangers*. It seems to be a mixture of Cockney rhyming slang, Glasgow slum parlance, Geordie lingo, Irish brogue and Cornish patois.

I found myself humming Professor Henry Higgins' plaintive plea, "Why can't the English teach their children how to speak?" Apart from all the gore that flows so freely in *Strangers*, there is also what Professor Higgins calls "the cold-blooded murder of the English tongue."

There are other mysteries in the series. Why is it called *Strangers*? Is this rhyming slang for "rangers"? Why does Sergeant George always wear those funny cut-off gloves? Is it to protect his knuckles when he beats up suspects?

Apart from these problems, I am enjoying the series. It is cleverly plotted, subtle, adequately violent and peppered with sly jests.

NORMALLY I try not to glorify Jordan Television at the expense of our own station, lest I be accused of Jewish self-hatred and of giving our programmers an inferiority complex. But I must proffer a pat on the crown to the little king for his latest contribution to our enjoyment. It was one of his biggest scoops to get us *Kennedy* hot from its appearance in the U.S.

There may be Israelis who do not watch Jordan, either because of principle or because — more likely — their antennae are inadequate. I trust that Israel Television will rush *Kennedy* across the Jordan River. Jordan is also to be commended for showing the special in three consecutive two-hour shows.

It was one of the best things that the Americans have done. I have seldom seen actors portraying historical personages with such conviction that they seem to be real people: most of the time the actors are sending out self-conscious messages. "Look at me, all made up to look like Hitler or Roosevelt or Eisenhower or whoever, imitating his mannerisms and talking just like him." In *Kennedy* the characters are real.

Whether the version is historically correct or not I cannot say, but it certainly was convincing. Jack Kennedy emerged just as we remembered him — idealistic but realistic; decisive, though ready to listen to advice; calm in the eye of every storm. Jackie, acted with the cold brilliance of a diamond, came across as the perfect bitch.

Israel should scoop Jordan by getting us at once *The Day After*, that ABC show about the nuclear bomb which has created such a hullabaloo in the U.S.

*Winds of War* moves along as ponderously as Alice's turtles dancing a quadrille. Here we see an excess of the phenomenon I mentioned above — actors doing figures like Hitler, Goering, Mussolini and Roosevelt as caricatures.

The main actors also seem ill at ease in their parts, like poor people compelled to wear somebody else's discarded garments. Robert Mitchum, usually so relaxed — remember how wonderful he was as an Australian sheep-shearer in *The Sundowners*? — looks like a bullfrog blowing out his cheeks. He may retort that the part he is playing — that of a pompous navy Colonel Blimp type — obliges him to carry on exactly like that. Maybe, but it's a pity. Ali McGraw, instructed to behave like a tigress, looks and behaves like a jackass wearing a tigress' skin.

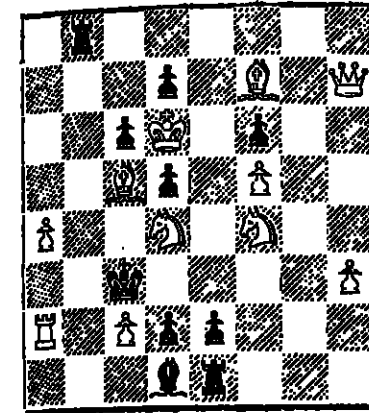
Still, the serial has one all-important virtue: we do want to know what's going to happen next to the characters concerned.

JOURNALIST Levi Yitzhak Hayerushalmi, appearing on *Anything Goes*, quoted with shock, as a reflection on the decadence of Israeli society and the plight of the economy, an item in *Ha'aretz* about somebody paying IS47,890 for a pair of shoes made of ostrich skin. That's nothing. I'm prepared to up the ante for a pair of shoes made from the skin of a hawk, provided I can pick the hawk concerned.

## CHESS

Elihu Shahaf

Problem No. 3148  
E. VISSERMAN, Holland  
1st prize, Problembiad, 1966



White mates in three (11-10)  
SOLUTIONS. Problem No.3146 (Schneider). a) 1.Bd6 Ne2 2.e5 Qg8; b) 1.d5 Kb3 2.Be6 Qh8.

## NATIONAL TEAM CHAMPIONSHIP

THE 1984 National Team Championship will open on December 17. The first division will consist of the following teams (in order of ballot): 1. Haifa Technion ASA; 2. Kiryat Sprinkzak; 3. Ramat Gan Hapoel; 4. Tel Aviv Youth Centre I; 5. Tel

Aviv University ASA; 6. Rehovot Hapoel; 7. Beersheba I (titleholders); 8. Jerusalem ASA; 9. Hadera Hapoel; 10. Rishon LeZion Feldklein.

Second division: 1. Herzliya Hapoel; 2. Tel Aviv Bank Leumi I; 3. Ramat Gan Hapoel II; 4. Tel Aviv Youth Centre II; 5. Petah Tikva Beit Hatalmid I; 6. Jerusalem Rubinstein I; 7. Beersheba II; 8. Haifa Maccabi Lasker I; 9. Kiryat Ata Hapoel; 10. Rishon LeZion Hapoel.

## 3-WAY TIE

GMs James Tarjan (U.S.), Georgi Agzamov (USSR) and Predrag Nikolic (Yugoslavia) tied for first place in the 10th Bora Kostich Memorial which ended last month in Vrsac, Yugoslavia. Each scored 9-4. A.S. were IM Nick de Firmian (U.S.) and GMs Jan Smejkal (Czechoslovakia) and Ivanovic (Yugoslavia). Smejkal was the only undefeated player in the tournament.

## TARJAN AGZAMOV

1.d4 Nf3 2.c4 e6 3.Nf3 c5 4.d5 e5 5.c5 d6 6.Nc3 g6 7.Bf4 a6 8.e4 Bg7 9.Qa4 Bd7 10.Qb3 Be8 11.a4 0-0 12.Be2 Nh5 13.Bg5 f6 14.Be3 f5 15.e5 g5 16.Ng5! Be3! 17.b3 f4 18.Ne6 Bc6 19.d6 Qe7 20.Bh5 f3 21.B7 Kf7 22.0-0 Nc6 23.f3 Nd8 24.Qd5 Nf7 25.e7 Qe3 26.Kh1 Qe5 27.Qf3 Qe6 28.Qb7 Qe4 29.Rae1 Rabb 30.Qe7 Qd3 31.h3! Rbe8 32. Qd7 Rb8 33.Rf3 Qg6 34.Kh2 Rbd8

## DE FIRMIAN KAPELAN

1.e4 e5 2.Nf3 Nf6 3.Ne5 d6 4.Nf3 Ne4 5.d4 d5 6.Bd3 Be7 7.0-0 Bf5 8.e4 d4 9.Bd2 Nd6 10.Bb3 0-0 11.Nc3 c6 12.Re1 Na6 13.Bf4 Ne7 14.Ne5 Ndb5 15.Nb5 Nb5 16.Qh5 Bg6 17.Ng6 h6 18.Qg6 Nd4 19.Bc5 Bf6 20.Bf6 Qf6 21.Qf6 g6 22.Re7 b5 23.Rae1 a5 24.Re1-e4 Ne6 25.Be6 fe6 26.Eg4 Kh8 27.Rg-g7 Rf8e8 28.Rh7 Kg8 29.Rdg7 Kf8 30.h4. Black resigns.

## SMEJKAL NIKOLIC

1.e4 e5 2.Nc3 Nc6 3.e3 Nf6 4.Nf3 Be7 5.Be2 0-0 6.0-0 d5 7.c5 Nd5 8.d3 Be6 9.Bd2 Ndb4 10.Qb1 a5 11.Rd1 Qd7 12.a3 Na6 13.Bd4 e4 14.e4 Bf5 15.Bd3 Bd3 16.Qd3 h6 17.Qb5 Rf8 18.Be3 Bb6 19.Rae1 b6 20.Ne4 Ne7 21.Qe2 Ng6 22.Bh6 Re8 23.Qe2 Qe6 24.Nd6 Qd5 25.Be3 Re8 26.Ng5 Nb8 27.Qf5 Qd7 28.Qf3 f6 29.Ne4 Qe5 30.Ng3 Nd7 31.Nf5 Nd8 32.Re6 Qb3 33.Rdcl Ne6 34.Nd6 e6 35.Rc8 Re8 36.Rc8 Ng8 37.Qe2. Black resigns.

## NIKSIK 1983

KASPAROV IVANOVIC  
1.d4 Nf6 2.c4 e6 3.Nc3 Bb4 4.e3 e5 5.a3 Bc3 6.b3 0-0 7.Bd3 d5 8.c5 e5 9.Ne2 b6 10.f3 Re8 11.0-0 Bg6 12.Ng3 Bd3 13.Qd3 Nc6 14.Bb2 c4 15.Qd2 Qd7 16.Rae1 h5 17.e4 g6

## READERS' GAMES

WE ARE indebted to Harry Weinberg of Bat Yam for the following game (correspondence), which he played with his nephew in Fall River, Mass.

## H. WEINBERG

Rabbi N. WEINBERG  
1.e4 e5 2.Nc3 Bc5 3.g3 Nf6 4.Bg2 0-0 5.d3 h6 6.Nf3 Re8 7.Nh4 d6 8.0-0 Ne6 9.Kh1 Ng4 10.Ne4 Bb6 11.e3 f5 12.Nc3 Ne7 13.h3 Nf6 14.b4 c6 15.a4 16.b5 Be6 17.b6 bc 18.Ba3 Qd7 19.Kh2 Kf7 20.Nf3 g5 21.Nd2 h5 22.Qe2 Rh8 23.Rb1 Bc7 24.Rb7 h4 25.Nf3 hg 26.fg Rh5 27.Ne4. Black resigns.

## BRILLIANT TOUCH

White — Kbl; Qh4; Re1; Bc3; Pa2, h2, e2, f5, g2, h2. (10). Black — Kf7; Qg5; Rd8, Rf8; Pa7, b5, c5, g7, h6. (9).  
1.Bc4! Kf6 (1... h2 2.Qc4 Kf6 3. Qe6x) 2.Re6 Kf7 3.Rh6 bc 4.Qe4 Kc8 5.Re6 Kd7 (5... Qe7 6.Re7 Kc7 7.Qe6x) 6.Qa6. Black resigns. (Zaslavov-Oshapkin, USSR, 1983.)

## NETANYA 1983

L.GUTMAN M.PAVLOV  
1.Nf3 Nf6 2.g3 g6 3.Bg2 Bg7 4.0-0 0-0 5.c4 d6 6.d4 Nbd7 7.Nc3 e5 8.e4

## WIJK AAN ZEE 1983

VAN DER WIEL V.KORCHNOI  
1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Ne4 6.d4 b5 7.Bb3 d5 8.d5 Be6 9.e3 Be5 10.Nbd2 0-0 11.Nc2 Bf5 12.Nb3 Bg6 13.a4 Bb6! 14.Nhd4 Nd4 15.Nd4 Qd7 16.Be3 Ne5! 17.a5? Ba7 18.f4 Bc2 19.Ne2 f4! 20.e6 Rf6 21.Kh1 c6 22.Bd4 Rf7 23.Nb4 Qd6 24.Qg4 Nh3! 25.Be5 Qd7! 26.Qd7 Rd7 27.Ra2 c5! 28.Na6 Rc8? 29.Rd1! d4! 30.Ra3! dc3! 31.Rd7 c2 32.h4! c1 33.Kh2 e4! 34.Ra7! Rb8! 35.Rg7 Kf8 36.Rg3! Re5! 37.37.f5 Qb2 38.Nc7??

White was undoubtedly in time pressure, which explains his failure to play 38.Rab3, and now: 1) 38... cb3 39.Nc5 Qa1! 40.Nb3 Qe5 41.Kh3 should have drawn easily due to the blockade on b3. 2) 38... Qh3 39.Rb3 cb3 40.Ne7 b2 41.a6 b1Q 42.a7 loses for Black.  
38... Qa3 39.a6 Qa5 40.Rf3 Ke7 41.Rg3 Nf5 42.a7 Qa7 43.Rg3 Kd8 44.Ne6 Ne6 45.Ra7 c3 46.Ra6 c2 47.Rc6 Nd4 48.Rc3 Ke7! White resigns.

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THE JERUSALEM POST MAGAZINE

FRIDAY, NOVEMBER 25, 1983

THE JERUSALEM POST MAGAZINE

G







TWO AMERICAN choreographers, John Butler and Matthew Diamond, are in Israel to create new works for the Bat-Dor Company. Both have worked with Bat-Dor previously — Butler's *Ohello* and *Eve of Death* were among the most conspicuous successes of the recent Bat-Dor season in New York and Los Angeles.

The new works will be part of the coming season here, which will include works by other choreographers, Israelis among them. To begin with, five performances will be given in Tel Aviv in December, and the company will come to Jerusalem in January.

The Bat-Dor company and its administrators are in a confident mood since the American visit.

"The success of maintaining the level of performance night after night for two weeks in New York and the appreciation by the public had the effect of giving the dancers added confidence and this came through on the stage," says Kenneth Mason, rehearsal director.

Bat-Dor did not depend on group hookings but on the general public, gentle and Jewish, notes the company's public relations director, Joseph Frenkel. "It was good to see the queuing at the box office," he says. He says credit should go to Jeanette Ordman as dancer and director for the fact that "New York, capital of the dance world, gave Bat-Dor such real recognition as a professional company, and not only as an Israeli company."

Batsheva de Rothschild, the company's producer, drew attention to the analysis that *New York Times* critic Anna Kisselgoff made of the stylistic approach. "She observed that the tone came from Jeannette,

## Added confidence



Members of the Israel Ballet performing Dvorak's Variations.

### DANCE/Dora Sowden

That in itself is not unique or revolutionary. There have been other dancer-directors. But, as she (Kisselgoff) put it, it gave an extremely high professional quality to performances and a unique portrait

of Israel," said Batsheva de Rothschild.

In a letter to Ordman, Robert Joffrey, famous dance director of his own company, wrote "You and the company were looking better than

ever." In Los Angeles, Mayor Tom Bradley presented the company with an illuminated scroll commemorating the visit. In New York, Mayor Ed Koch was photographed with Ordman and Reda Sheta, the Egyptian guest dancer of Bat-Dor.

MIRALI SHARON has also returned to Israel on a wave of achievement. Her newly formed company appeared in New York and in Toronto in two of her works. Critic Jennifer Dunning (*The New York Times*) said that *Tehillat* was "infectious joy" and gave special praise to David Rapoport for "vitality that makes the stage space around him glow."

The company is to continue in Israel, and is already beginning on new Sharon works, which will be staged in April.

THE KIBBUTZ DANCE COMPANY and its founder-director, Yehudit Arnon, were presented with the Lea Porat Prize for dance at the Tel Aviv Museum on November 13. This was the first time that Lea Porat Prizes — for theatre, music and dance — were given in the name of the late head of the cultural council of the Ministry of Education. It will be an annual event.

Founded about a dozen years ago, the Kibbutz Dance Company has become one of the important professional Israeli dance groups. It is centred at Ga'aton, where Arnon first began her efforts to establish serious dance and where there are now significant dance studios. The company is today known abroad, too, its most recent tours being to Europe and the U.S.

Distinguished dance personalities attended the prize-giving, and on

the platform were Avner Shalev (present head of the cultural council), retired Justice Haim Cohn (chairman of the advisory committee), Dan Laor (for theatre), Ruth Dubnow (for dance) and Uri Toepfitz (for music).

The Kibbutz Dance Company gave a performance of *Sonatina*, choreographed by Rami Be'er, a member of the company.

Gene Hill Sagan, the well-known choreographer who lived for several years in Israel and created works for Israeli companies then and since, arrived a few days ago to create a new work for the Kibbutz Company in memory of the late Timna Yeri. She was one of the most gifted dancers of the company.

BY THE END of December, the Israel Ballet will have given more than 30 performances in various centres, many of them in schools. For its American tour from March to May, our only classical company is already booked to appear for 55 performances in 43 places in the U.S. and Canada.

Not all of them will be one-night stands. In Atlanta, Long Island, Los Angeles and Vancouver, there will be three shows; in Montreal four shows in three days; in Denver and in Newark, two shows. In New York, the Israel Ballet will appear for one performance (March 5) at the City Centre and on the final day of the tour (May 13) in Brooklyn at the Performing Arts Centre of Kingsborough College — where the performance is already "sold out."

The Israel Ballet is also preparing for a two-week European tour, but meanwhile is giving performances of works by Bertie Yampolsky and *The Dream Box* by Erez Dror. □

## A place for everything

THE DARING act of including the *Integrale* by Edgar Varèse in the last subscription concert of the Israel Philharmonic Orchestra has elicited vehement protests. One correspondent, Alvin Segell, writes that it's "garbage"; another, Abe Toochman, asks what Jerusalem has done to deserve this (the piece was played only in Jerusalem). Hannah Avidan observes: "Whatever possessed the IPO to play the *Integrale* by Varèse — the most cacophonous and boring work... Add to this the soporific Shostakovich No.15 and you have one of the most boring concerts for many a season."

All three threaten to cancel their subscriptions for next season. And all because of 10 minutes and 25 seconds of a piece written 58 years ago, but apparently still too much for ears conditioned by tradition.

I am not considered an advocate of *avant garde* music, but I do think that 10 minutes of exposure to an experimental, maybe even shocking, piece of sound texture won't hurt — it may even reinforce one's appreciation of Classical and Romantic composers, even of Impressionist ones.

I prepared myself for the performance by playing a recording of *Integrale* several times, and reading about Varèse. I came across a number of details that justified this preliminary study. It seems that tolerance, and an interest in the new, are not usual attributes of Israeli concertgoers.

THE OPINION was voiced lately that Zubin Mehta's popularity and box office appeal (which, for many people, are synonymous), has waned to such an extent that it seemed time for a change. However, a recent news item announced that the New York Philharmonic Orchestra has extended its contract with Zubin Mehta until 1990, although it would have expired only three years from now. The NYPO management, apparently, were afraid that Mehta might move to some other city, and wanted to ensure he remained with them.

There was soul-searching also in Los Angeles, where Carlo Maria Giulini had relinquished at last his post at the L.A. Philharmonic. It has still to be filled. Martin Bernheimer, *The Los Angeles Times* music critic, who for 16 years has questioned Mehta's talents and qualities, had to eat his words. At the end of a long discussion of different candidates for the post, he observed: "Still, when all is said and mullied, the gamblers, the spies, the insiders and the most outrageous rumour-mongers continue to favour the same long shot: the second coming of Zubin Mehta."

THE DIRECTOR of the *Jeunesses musicales* in Israel, Moshe Hoch, has retired. He has been replaced by Dr. Meir Weisel, who over the last few years has been in charge of the Concert Circuit of Omaniut La'am. The claim that some 2,500 concerts are given every year for young people looks impressive. However, these figures may not be entirely correct. In Jerusalem, for example, nothing has been heard of *Jeunesses musicales* in the last few years; and its magazine, *Gilt*, has not appeared in years. It is to be hoped that the new director will renew its activities, and thereby justify the organization's *raison d'être*, which is to encourage the ap-



MUSIC & MUSICIANS  
Yohanan Boehm

preciation of music among young people who would otherwise not benefit from confrontation with this cultural activity of highest importance.

TWO ISRAELI compositions had their October premiere at the 16th Festival of Chamber Music, in Washington, D.C., of the Library of Congress. They were Josef Tal's *Imago*, performed by the Contemporary Chamber Ensemble, directed by Arthur Weisberg, and Noam Sheriff's *String Quartet*, performed by the Concord Quartet. Sheriff was there for the performance.

SIX CONCERTS are being offered at the Israel Museum for lovers of Baroque music. They are directed and introduced by Shlomo Tidhar, founder and leader of the Israeli Baroque Players. The first programme was dedicated to the Baroque opera, with Cilla Grossmeyer and Zvi Lilevsky, in arias and duets by Peri, Handel, Rameau, Monteverdi, Graun and Purcell. Subscribers to all six concerts have a 50 per cent reduction.

MANY PERFORMING artists have recently published books about their personal experiences, and reflections on music in general. Two of the latest are Yehudi Menuhin's *Ich bin fasziniert von allem Menschlichen* (I am Fascinated by All Humanity), and Alfred Brendel's *Nachdenken ueber Musik* (Musical Thoughts and Afterthoughts, Robson Books, London). The German paperback editions are published by Piper, Munich.

The Menuhin book is composed of conversations he had with Robin Daniels, whose role is to provoke Menuhin into talking at length about many things. Menuhin's human warmth and wide interests make much of what he has to say fascinating, in particular his observations on the playing of Jascha Heifetz and Fritz Kreisler on the basic differences between pianists and violinists, and on conducting and criticism. Menuhin does tend, at times, to branch off from the subject under discussion, and to lapse into anecdotes. However, in everything he says he includes

something of his own lifetime of observation.

He often talks about his own Jewish background, though he maintains his cosmopolitan viewpoint and his infinite tolerance and understanding of people of different background or views. He may give offence to some when he remarks of the German conductor Karl Muck and of Bruno Walter that they were "equally German." On the other hand, Gary Bertini receives a long paragraph, in which he is described as one of the most brilliant of the young conductors.

In a well thought-out analysis, he explains why English composers don't take to Schoenberg's system. His observations about electronics and pop are worth reading. All in all, despite its occasional longeurs and its diffusiveness, the new book is a stimulating sequel to Menuhin's biography, *Unfinished Journey*.

Alfred Brendel's book is more specifically intended for musicians, in particular pianists. He discusses, with much lucidity, the sonatas of Beethoven and Schubert, and works by Liszt. Students of their scores will be much stimulated by his observations.

Brendel has a chapter about Busoni's composition and his piano technique; his account of Edwin Fischer is based on his personal memories. He will not perform contemporary music because it will force him into specializing. He regards himself as a kind of curator, and devotes himself to the non-classical composers and to a few of the Romantics, though he wishes his contemporaries many performances of their works.

GEORGE ENESCU was not only the much-praised teacher of the young Yehudi Menuhin; he is considered also the father of Rumanian composers. He is well known to the wider public for his Rumanian Rhapsody No.1, whose popularity encouraged the inclusion of Rumanian folk music and dance in the repertoire of many orchestras all over the world. On a Jerusalem Records release, Rhapsodies No.1 and 2 are recorded (opus 11, composed 1901/02). The reverse has Enescu's opus 1 — a Rumanian Poem, Symphonic Suite for Orchestra, composed at the age of 16 in Paris. It foreshadowed the future folklore influence on his music, and his powerful attachment to his country. The Jerusalem Records release appears to be the only one available, and worthwhile for its indication of things to come.

The Rumanian Broadcasting Orchestra, under its conductor Josef Conta, gives an excellent account of this rich and lively piece. The rhythm is infectious (Jerusalem Records ATD 8302).

THERE IS a different kind of folklore influence in Bizet's *L'Arlesienne*, an evergreen for recording companies. CBS has issued a disc now from a digital recording of 1981 with the Toronto Symphony, conducted by Andrew Davis. This release includes Suite No.1 (by Bizet himself), Suite No.2 (constructed by Ernest Guiraud from several sources), and the *Jeux d'enfants*, five short pieces which the composer orchestrated out of 12 written for the piano, for four hands. The performances are well-recorded, clear and precise, though somewhat pedestrian (CBS 36713).

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A THREE no trump contract is frequently sought for strategic purposes. It requires making only nine tricks; it dramatizes the use of power; it avoids the danger of a deadly trump suit in the hands of the defence. Often it requires careful planning.

Deal 1  
Vul: N — S

North		East	
♠ K 10 4 2		♠ A J 9	
♥ Q		♥ K 7 5 2	
♦ K 10 6		♦ 8 5	
♣ Q J 9 5 3		♣ A 10 8 7	
West		South (D)	
♠ 7 6 5		♠ Q 8 3	
♥ 10 8 6 4 3		♥ A J 9	
♦ 9 7 3 2		♦ A Q J 4	
♣ 6		♣ K 4 2	

The Bidding:

North	South
2♣	1NT
3NT	2♦

East-West pass throughout. This deal from a team of four is a fairly typical situation in which a game or part score contract in a suit is avoided. Playing in clubs or spades is not as attractive as a shot at three no trump. The bidding was the same at both tables.

Some North players with the singleton heart, knowing from the response to the two clubs Stayman bid, that South had three hearts at the most, would feel that bidding game in no trump is taking a chance.

A low heart was the opening lead to the queen, king and ace. Declarer counted six tricks on top: two hearts and four diamonds. He

## The no trump game



BRIDGE  
George Levinrew

needed three tricks in the black suits. The clubs were promising and at one table declarer for the second trick played a club to the queen which East won with the ace. A heart was returned, which South routinely finessed, losing to the ten with West who played another heart. South still hoped to run the clubs, but West had only a singleton. With two club tricks assured could declarer steal a trick in spades by playing to the king? But East jumped up with the ace and the defence won two more heart tricks setting the contract.

At the replay, declarer did more careful planning. He also won the first trick and then led a diamond to the ten in dummy, leaving the king and a second entry. He planned as far as possible not to let East win a trick in order to prevent a lead going through the heart jack nine. He also hoped that if East held the ace, he would jump up with it allowing declarer to run the club suit. But East played low, so South won with the king. Using the same strategy declarer led another diamond to the king and exited with a low spade. East saw the danger of giving declarer two spade tricks, so he played low, and the trick was won with the queen. South now made sure of the contract by leading a club to the queen. He won, in all, two clubs and one spade in addition to the original six top tricks.

Deal 2  
Vul: Both

North		East	
♠ J 10 8 7 3		♠ Q 9 4	
♥ K 5		♥ 8 6 2	
♦ K 9 6		♦ 8 5 7	
♣ J 10 9		♣ 7 4 3 2	
West		South (D)	
♠ K 5 2		♠ A 6	
♥ A J 10 7 3		♥ Q 9 4	
♦ Q 2		♦ A J 10 7 4	
♣ Q 8 6		♣ A K 5	

The Bidding:

West	North	East	South
Pass	2♣	Pass	1NT
Pass	2NT	Pass	3NT

THIS DEAL was a competitive struggle to create or prevent a

favourable end position. The contract was a normal three no trump, which at first glance seemed easy to make. The opening lead was the heart jack, won with the king in dummy. Declarer could only be sure of eight tricks with the ninth being a possible successful finesse of diamonds. In any case, East must be prevented from winning a trick and then leading the dangerous heart suit. Declarer for the second trick won with the diamond king and then, avoiding the danger should East have the queen, finessed into West's queen. West now saw the danger if he led a club or a heart. Therefore he had to lead a spade. Which would you choose?

If a low spade were led, this might force East's queen and thus kill East's only possible entry. West therefore led the spade king! Surely declarer would hope that West held the spade queen also. South was in no hurry to win with the ace so he ducked. West then followed with a low spade to the ace. The delay of winning with the ace paid off. Declarer played on diamonds reaching this position:

North		East	
♠ J 8		♠ J 8	
♥ —		♥ —	
♦ J 10 9		♦ —	
West		South	
♠ —		♠ —	
♥ A J		♥ Q	
♦ —		♦ —	
♣ Q 8 6		♣ A K 5	

With the play of the last diamond, West had to discard a heart or a club allowing declarer to make his contract.

Deal 3

Vul: N — S

North		East	
♠ A 6 4		♠ J 8	
♥ A K 2		♥ J 9 6 4 3	
♦ J 10 9 8 5		♦ K 4 3 2	
♣ 9 3		♣ Q 5	
West		South (D)	
♠ K 9 7 5 2		♠ Q 10 3	
♥ 8 5		♥ Q 10 7	
♦ A 6		♦ Q 7	
♣ J 8 7 2		♣ A K 10 6 4	

The Bidding:

North	South
1♦	1NT
3NT	All Pass

East-West pass throughout. This deal shows the necessity of planning the first trick. It was a team of four match with both sides playing three no trump. West led the spade five to the jack. South counted six tricks on top and three more could be established in diamonds. What would be your play to the first trick? At one table the queen won this trick, and this was declarer's undoing. He led the diamond queen to the king with East, who returned a spade to the ten king and ace. West subsequently won with the diamond ace and followed with three spade tricks setting the contract.

At the replay South prevented West from running the spade suit. He allowed East to hold the first trick. A spade was returned but with controls to win two spade tricks. South was out of danger. For the third trick he played a diamond to East's king, but the defence could no longer continue spades. Declarer was able to establish diamonds and make his contract. The result had depended on play to the first trick. □

ONE OF the attractive things about Dennis Silk's latest plays is that they are not topical. They take place in the self-consistent, spare and stylized world of the writer's memory and imagination. This is a world with no links to the cost-of-living index and only tenuous connections with a past scene in another country over half a century ago.

That country is England, the time is the Twenties, and this is important only because it provides Silk with a cultural reference for the portrayal of the feelings and attitudes he is interested in: awkward politeness, shyness, restrained anger, pique, hesitant sexual negotiations and adult childishness.

THE TWO plays — *Courtship and Marriage* — now being shown at the Israel Museum are about adult children gravely playing at love, marriage and disillusion. These people (a mother, her daughter and a suitor) do not have to deal only with each other but with the "things" in their lives. These include a couple of chairs, some buttons, trousers, socks, shoes, a doll and a hat.

Normally such things would be simply junk filling in the domestic scene with humdrum detail. But in these plays — and Silk takes his cue from puppetry and farce — the things share the stage with the characters in a democratic manner. A chair is more than a prop — it is a partner. A sock is an event. Two identical socks are a miracle.

Silk, as a poet, loves "things" because their deadness can be redeemed by means of words. On the stage this is especially true and a hat or a chair can bask in glory while the attention of a hall full of people is focused on it and an actor engages it in a kind of dialogue.

SILK'S PEOPLE have something of the cut-out, silhouetted crispness of his chairs and dolls. They face us (especially his man) wide-eyed, surprised, amazed at the difficulty of setting one foot before the other, troubled at the complexity of chewing toffee. His hero, the delightfully funny and put-upon surveyor's assistant Graham Cypchick (played by Rony Pisker), seems always to be standing at an awkward angle to the world, a victim of love and



Gloria (Micky Mevorach), the serious seamstress, and Graham (Rony Pisker), the impetuous artisan, clasp hands, while Mama (Rahel Bar-Dor Tene) attends.

## Thing theatre

Zvi Jagendorf in Jerusalem

women, unable to defend his dog from his child-bride, having finally to share his table and probably his bed with a doll.

In such a mannered, fiercely artificial world everything must be of a piece. Each gesture, each eye

movement has to count because, like the words, there are not many of them and they are all noticeable. So the director Fa Chu is also the choreographer, and she has found an angular, rhythmic, slightly tilted language of hands, feet and eyes

which enables everything to be said with wit, economy and point. Under her direction the actors never fall into the trap of automatism. They may be cardboard silhouettes but blood flows beneath the paper. The trio of actors carry out their unusual tasks with a comic elegance that is all the more effective because of its restraint.

AS THE mother, Rahel Bar-Dor Tene plays her scheming, husband-hunting role with the cold-eyed concentration of a trout fisher. Micky Mevorach as the virginal daughter,

and perpetually virginal bride combines propriety with girlish imperiousness in a way that should warn off any sane man. Rony Pisker as the male victim of courtship and marriage is anything but sane. He plays that most difficult of parts, a shy clown, with an unbalanced gravity that is always funny, touching and crazy. His two-word lament for his dog alone makes the evening worth while.

Finally, Dennis Silk's English has been translated into stylish, witty Hebrew by Aharon Shabtai (*Courtship*) and Ziva Caspi (*Marriage*). □

## Another Monroe

THEATRE 2 / Uri Rapp in Tel Aviv

ing, with the conversation between M.M. and A.E. as the pivot, especially in the first part.

Theatrically, this is an interesting and fruitful idea; intellectually, less so. It would take an experienced writer capable of profound thought to provide the dialogue required for the opening, is 28 years old, very much a man of the theatre as an actor and director. This play, his third, is well arranged and quite interesting, considering the huge task he undertook with its basic conception. But much of the dialogue falls flat.

In the main, Gedalia Besser as director has served him well by stressing the theatrical aspect, and Edna Sobol's setting enhances the dramatic effect, as does the lighting (Yehiel Orgal), especially the un-American activities, purges, the future of mankind, baseball, sex, jealousy, with a few others thrown in. There is much coming and going, all through the night and the morn-

ing, with the conversation between M.M. and A.E. as the pivot, especially in the first part. Theatrically, this is an interesting and fruitful idea; intellectually, less so. It would take an experienced writer capable of profound thought to provide the dialogue required for the opening, is 28 years old, very much a man of the theatre as an actor and director. This play, his third, is well arranged and quite interesting, considering the huge task he undertook with its basic conception. But much of the dialogue falls flat. In the main, Gedalia Besser as director has served him well by stressing the theatrical aspect, and Edna Sobol's setting enhances the dramatic effect, as does the lighting (Yehiel Orgal), especially the un-American activities, purges, the future of mankind, baseball, sex, jealousy, with a few others thrown in. There is much coming and going, all through the night and the morn-

AND SO we come back to the play itself. It was written, as the author told me, under the impact of the

neutron bomb discussions and demonstrations in Britain and in Europe, and was first produced in London in 1982. It has an anti-American bias: the urbane and humane European is thrown into the American lion's den, which here presents three of its more unsavoury aspects: haunted sex-appeal (not really the woman's fault, she is more of an object); narrow-minded and bigoted bloody-mindedness; and mindless success-hunting and machoism. The situations, as already noted, are stronger than the conversation, apart from the tête-à-tête between A.E. and M.M., where her touching and unaffected effort to understand and to improve her mind contribute a great deal to a complex discussion between two almost childlike, guileless characters in an insensitive and treacherous world. She disappears as she came in, through the window, slowly. Was she, perhaps, only an apparition?

Another interesting thing he told me was that the London production was half an hour longer than the Israeli one. He attributed this to the fact that the pace of conversation is slower in English than in Hebrew. He seemed to hint that the British think before they react, and called the Israeli way of talking "Mediterranean." This may be true.

Will the Israeli public be drawn to a play which in essence deals with problems and subjects not uppermost in their minds? Or will they flock to Beil Leissin for the sheer theatrical quality of the performance? I cannot say. □

## This Week in Israel The Leading Tourist Guide This Week in Israel The Leading

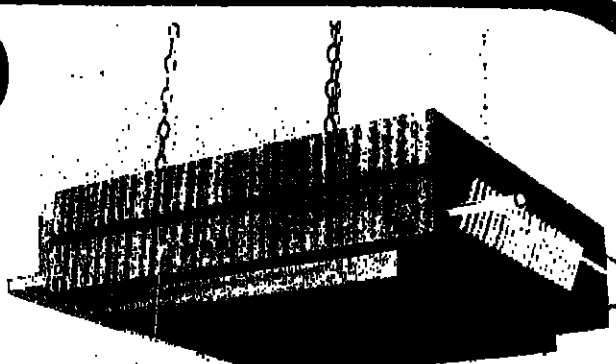
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# Pitfalls of pretension

Meir Ronnen

ONE OF the "rules" of being a gentleman precludes your ever defining yourself as one. The same goes for anyone dealing in that ephemeral currency, metaphysics. The Jerusalem Artists Association's exhibitions committee, inspired by the use made by Gideon Ofrat of the Artists House's mezzanine gallery, have launched a series of theme shows in the mezzanine by artists who are not necessarily from among their membership. The first show was devoted to still life; the second and current exhibit, comprising the work of three artists, is entitled *Metaphysics*. I couldn't detect any.

Firstly Larry Abramson (b.1954 South Africa, in Israel since 1961) cautiously denies any such pretensions. If so, why did he agree to the title? In any case, his simplified landscapes, in acrylics handled like oils, leave one quite cold. From the point of view of both handling and design, virtually nothing happens. The canvases also lack the pristine elegance of the minimalist solutions Abramson has constantly provided in his graphic works: and offer nothing in its place. One expects very much more from this usually impressive artist.

A statement of faith by Shmuel Ackerman (b.1951 Russia, here since 1973) is allied to Suprematism (while the poster for this show features Malevich's black square) but there isn't anything metaphysical about his work either. As usual, it is characterised by meticulous presentation of serial ideas in both words and geometric shapes painted on Ackerman's trademark, seemingly endless rolls of paper, though the extra paper contributes nothing to the direction or character of the nonetheless clever designs painted upon them. Ackerman also shows the tiny, kaleidoscope-like watercolours characteristic of his first successful exhibitions. Jewel-like, some are real gems. This current work can be seen as abstractions or symbols of arboreal growth (or decay).

Philosophy and painting are uneasy bedfellows; they tend to com-

promise each other, when what the spectator most wants is an original experience that moves heart and mind chiefly because of its visual qualities. This conflict of interests is most evident in the disappointing works of Michael Sgan-Cohen (b. Jerusalem, 1944, now writing a doctorate in the U.S.). In his preamble, the artist speaks of the Mark of Cain as a mystic symbol of the artist's connection with his country and his identification with all living things; and of the *shekhina* as a Muse. But Sgan-Cohen's paintings of maps, animals and a sort of icon that seems to be meant to combine Renaissance humanism, Christian imagery and Judaism, all in one go, are all so poorly painted as to make one wonder — once again — whether this artist shouldn't stick to writing.

## THREE WOMEN. THREE STYLES

UP IN THE main galleries are solo shows by three women who, by coincidence, were all born in Rumania. Sybil Sanl has become one of our best known exponents of fantastic realism, with her own style of basically symmetrical, vertically axial compositions based on the essential symmetry of the human body, although she also makes less rigid works that combine more realist, long-legged beauties with symbols of death or decapitation (castration?) like the heads of dead birds. Actual bird heads, skulls and even whole avian skeletons turn up in her vaguely anthropological assemblage sculptures. A particularly convincing one consists of a vertical branch-cum-pole topped with a flint tool and a hank of bone; unlike some of her more contrived pieces, it projects a sense of real Shamanistic presence.

Sani draws on mixed cultural sources from prehistory to Rome and Byzantium, while one of her drawings resembles the prow of a Viking warship. There is also an altar-piece-like assemblage, an over-contrived self-portrait in a contemporary mixed media style, photo-collage included. The prettier works (vague references to a cross between Dali, Fuchs and Delvaux)



Agnes Lillienfeld: drawing (J'lem Artists House).



Sybil Sanl: pencil drawing (Jerusalem Artists House).

draw on Renaissance as well as contemporary European sources. Much of the show is built around a female persona, the life-queen enthroned, with strong undercurrents of eroticism. Some of it is



Sybil Sanl: pencil drawing (Jerusalem Artists House).

frankly autobiographical. A self-portrait as a barefoot bohemian of sad mien (a detail at the centre of a large drawing) is a quite haunting image.

Sani is an artist of promise who is beginning to find her way out of the clichés of both Vienna and Kassel. She needs an editor; had she cut some of the more fancifully pretty things out of this show, the overall impression would have been even stronger. As it is there are many successes, notably the drawing of the now-you-see-it-now-you-don't torso in the centre of the main wall.

Though born in Rumania, Agnes Lillienfeld was educated in the U.S. and came here in 1977 with an M.F.A. Her attractive, highly skilled pastels hover somewhere between painting and drawing, just as her "still life" hovers somewhere between the realist and the imaginary; with the volumetric forms being bounded by line and often brought up onto the picture plane. Colours are pleasant, but not presented as harmonic themes. Among the outstanding works are two mixed media drawings with a vertical symmetry and technique that lie quite close to that of Sani. Also on show are a few little ceramic masks that hint of antiquity.

Finally, there is Bruria Mann, who came here with Youth Allies; and whose fairly literal landscapes and still life hold little interest. However, there is a flash of life and atmosphere in the lively and well-handled expressionist landscape (5); and a still life (22) is well brought off, with a breadth lacking in many of the others. (Jerusalem Artists House). Till Nov. 30.

## PHOTOGRAPHS OF MUSEUM DELIGHTS

COLOUR ENLARGEMENTS of photographs of objects and artifacts in the collections of some of the world's most famous museums,

taken by Lee Boltin, have been donated by the photographer to the travelling exhibitions department of the Israel Museum. They are all quite stunning and in many cases afford us a better and sharper look than that we might obtain if we were examining the actual object. Of course the true scale and quality of any of these handsome antiquities can only be properly discerned and comprehended when one does look long at the real thing. But these fine photographs are literally something else; and the "studio" lighting is superior to anything that most museums can afford, or even achieve under the best conditions.

The show, entitled *The Photographer at the Museum*, is being held under the auspices of the Israel Museum and Mishkenot Sha'ananim. Also on view at the same venue is a comprehensive and fascinating display of designs and models for sets and costumes used over the years in the Israeli theatre. (Jerusalem Theatre Foyer). Photography till Dec. 20.



Lee Boltin: polychrome wooden head of Tutankhamen. Cairo Museum (J'lem Theatre).



David Maestro: untitled black and white photograph (Museum of Modern Art, Haifa).

# Mark of the Maestro

Ephraim Harris

PHOTOGRAPHS from the 1983 International Exhibition at Aries contain, for the first time at this event, the works of an Israeli, David Maestro, whose black and whites receive the widest representation at this local exhibit. They fall into different themes founded on deliberate or understood contrast. Those in the main hall consist of shots taken from life, e.g. a man walking on a ferry's deck and complemented by the ferry port; the dead wall in a ship's corridor, continued into a row of portholes; a garage and its workshop; the split photographer's shop unified by the foreground woman. In the Museum cafeteria are interiors, whose unseen occupants are evidently not too affluent but doing their best to impart some style through part of the furnishings. Compositions are formed from windows, shutters, curtains etc. Not badly done but in a couple of instances Maestro has forgotten even a minimum of light.

The second series of interiors shows a bedroom, a possibly makeshift bed, still unmade, the pulled-back sheets providing white for the light from a single window, through which we see a bleak side street in a factory area; here we are down to facts and no attempt at chic.

The rest of the exhibition is devoted to a few other participants. The level is not particularly exciting but the photographs do provide some idea of various possibilities. Henriksen's (Denmark) work is confined to a sauna bath, pinkish tinting for the shadowy figures crossing the white overall tiles, except when they are lying stretched out in a long shot; and more colour sometimes for accessories ("Radiator"). The overriding impression is one of hygiene. Roubaud (Canada) also handles a single empty room in an old house; from the one window two parallel lines of light are cast, within which a young nude girl stands or lies on the tiled floor. The air of mystery is partly spoiled by an artist's habitual mistake: too articulate explanations. Pugin (Switzerland) is the sole entrant handling the female nude and, strangely minus any eroticism even in the full length black and white version, while in the colour (red, green and flesh) decoratives, she is merely a motif. That on the left exudes a gaudy opulence; the second on the right reveals a cultivated aesthetic taste.

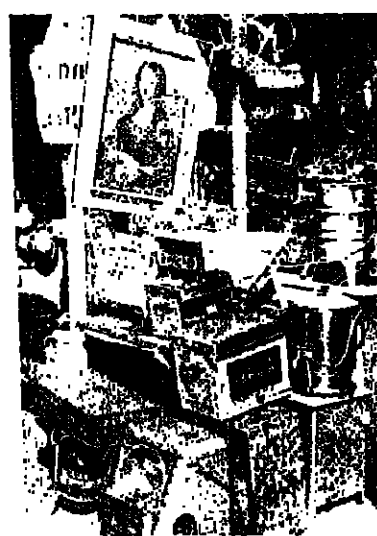
Finally comes Von Gagn's (Germany) outstanding figure study of a man framed between two white barriers, in front of a vaguely defined show room. He elsewhere

presents a mysterious white clothed woman crossing a flat landscape; she suggests an Oriental cult symbol. (Museum of Modern Art, Haifa).

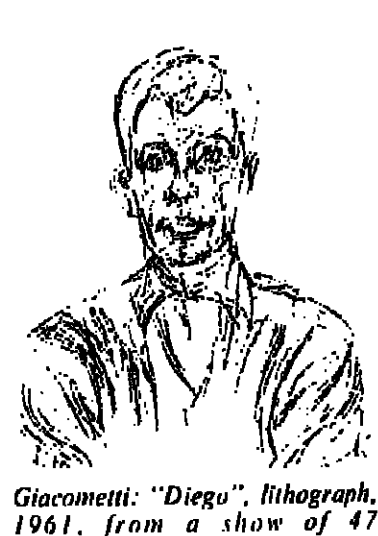
"THROUGH THE WINDOW" is a collective exhibition. It might be as well to first mention the superior standard realism of a window view from the room's interior, Schwartz's acrylic 24; Schmidt's happy water-colour on a similar theme; and the only two surrealist pieces on show, Lahovitz's superb "Lemons in the Window." Quite different is Nasar's usual humorous domestic. "Waiting for Mother," two small children watching through a barred window. Then come two painters who have introduced abstract elements, Belkin's metal of the window frame ("Sun Light," 6); and Kantor's developing this conception into a linear design of glass door panels open to a garden ("View from the Window"). Gabrieli concentrates on the woman gazing out to the landscape; Dobrin, usually associated with realist landscapes, turns here to a decorative. Sela's 13, "View through the Verandah," is simply a collection of high toned decorative motifs; Abadi, not up to his customary polished level, gets a little nearer to it in the *recherche* version of "Woman at the Window" (15). Finally, Simoni's rural view brightening up the studio ("Light from Outside") is more original in idea than execution. (Beit Chagall, Haifa). Closes today.

AHUVA GOLDSTEIN shows landscapes in oils, in a green generally to a dark, employed to best advantage in the foliage of "Shaar Ha'amakim" (2), but, although relieved in other cases by clearings the impressionistic "Painting" (28) and open compositions ("Kishon Harbour" 3), a change in colour, like the light sandy "Dunes" (14) is welcome. Apart from her realism, a second more formal attitude, e.g. dividing fields into geometric areas ("Rosh Hanikra") and thence into the red and white frieze effect of "Fishing Nets" leans finally towards abstraction in "Painting" (27). (Beit Chagall, Haifa). Closes today.

DORCHIN does black and white drawings delineated by a very forceful hand, in a setting of outwardly independent and representational motifs, each spatially composed in different ways, the weakest being those overwhelmed by too much detail. The realist motifs fall into three groups, the first representing liquids (plumbing, water, wash basin and outline, wine



Rafi Lahav: photograph (Gallery for Photographic Art, T.A.).



Giacometti: "Diego", lithograph, 1961, from a show of 47 sculptures, drawings and etchings by the artist, now at Tel Aviv University, Ramat Aviv.

## PHOTOGRAPHIC CONTRASTS

A TWO-PERSON show of photography pits the bristly black-and-white portraits of down-and-outers by Rafi Lahav against the slickly-composed colour bromides of gigantic balloons in a variety of landscape conditions by Doran Gazit. The contrast of photographic images and philosophical approach

couldn't be greater. The problem is that neither have amply explored their chosen themes; and except for the occasional inspirational flash, neither projects any great assets. (Gallery for Photographic Art, 19 Frishman, Tel Aviv). Till Nov. 30.

GIL GOLDFINE

Meir Ronnen

# The beauty of old iron

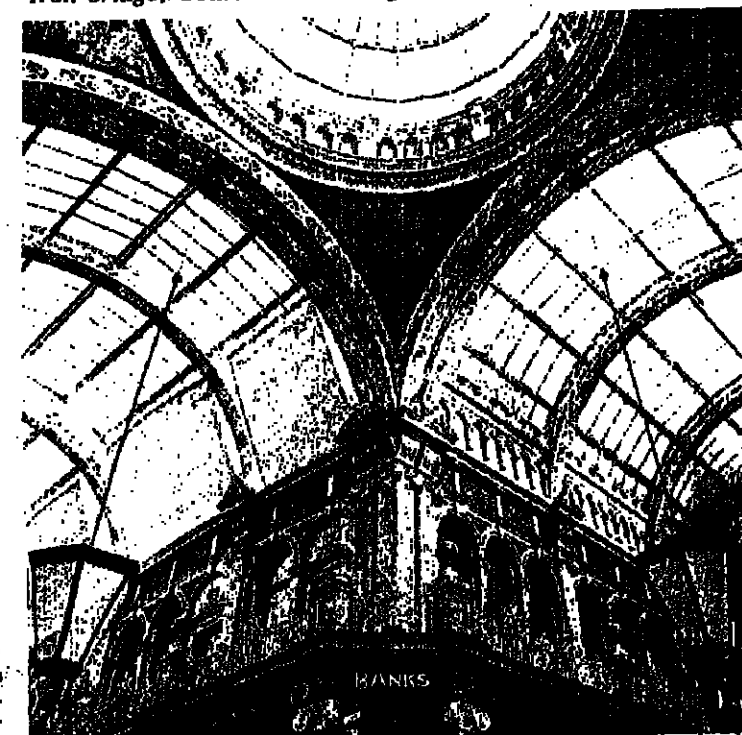
A BOOK with a name like *Eisenkonstruktionen des 19. Jahrhunderts* (by Giseler Hartung, with a foreword by Prof. Gunter Behnisch, and published by Schirmer/Mosel of Munich, 231 pp., over 100 photographs) sounds rather off-putting; but it is one of the most delightfully beautiful and interesting books I have seen this year. It takes us to the iron bridges, arcades, railway stations, botanical gardens and palaces, public and private, in England, Scotland, France and Germany, where these 19th century marvels, so many of them gigantic skylights, are still giving service (in some cases in Germany they have, of course, been restored). Each set of photographs is accompanied by a brief note, maps and plans.

One of the triumphs of the 19th century was the development of rail transport, made possible by incredibly courageous — and amazingly elegant — bridge-building. Soaring over gorges or sturdily spanning rivers and even lochs, these bridges have given such good service that, like their cast and wrought-iron railway stations, they are still in use. None of your energy-wasting modern underground lighting in the latter either; all the main stations admit huge quantities of natural light while providing protection from the weather.

The early bridges were masterpieces of dovetailing, clamping and bolting. English chain bridges were linked by brilliantly designed hang joints. Machine riveting came later, providing patterns that must be the envy of many a modern sculptor. Altogether, the 19th century engineers were among the greatest architects of all time; and they can still offer lessons from which contemporary architects could certainly profit. The most impressive thing about all these inventive designs is that they were functional; and the ingenious solutions served to improve the quality of life. One can't say the same for most public buildings today.



Iron bridge, Coalbrookdale, England.



County Arcade, Leeds, showing detail of skylighting.

# Divorce at Masada: dramatic find on view

"...I release and divorce my wife this day, I, Yehosef, son of Yehosef son of Naqan, of... dwelling at Masada, you, my wife, Miriam daughter of Jonathan of Nablatia, dwelling at Masada, who was my wife formerly, (so) that you be enabled yourself to go and be wife to any Jewish man that you desire."

This bill of divorce (*get*) written at Masada in the sixth year of the First Revolt (Oct., 71 C.E.) was discovered in Wadi Murabbaat among the papyrus brought there by the Bar Kokhba rebels. It is now a special exhibit in the Shrine of the Book at the Israel Museum.

The divorce took place a year and a quarter after the fall of Jerusalem and a year and a half before the fall of Masada. Though by now the revolt in the country had already been quelled and only Masada remained as a tiny island of independence, the Zealots (*Sicarii*) of Masada still adhered to the era of the First Revolt. At this time Masada was not yet besieged and Miriam, the divorcee, was still able to leave the rebels' camp.

The bill, written in Aramaic on papyrus, differs from today's traditional Jewish bill of divorce only in a few minor details.

THE JERUSALEM POST MAGAZINE  
JERUSALEM, NOV. 25, 1983

FRIDAY, NOVEMBER 25, 1983

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## WHAT'S ON

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### Jerusalem

**CONDUCTED TOURS:** Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9:12, Bus No. 14, 24 or 5, Kiryat Moshe Tel. 521291.

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2. Mount Scopus tours 11 a.m. from the Brownman Reception Centre, Sherman Building, Buses 9 and 28 to last stop. Further details: Tel. 02-582519.

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### Tel Aviv

**CONDUCTED TOURS:** American Mizrahi Women. Free Morning Tours. Tel Aviv, Tel. 220187, 243106.

**WIZO:** To visit our projects call Tel Aviv, 242109, Jerusalem, 220187, Haifa, 29337.

**PIONEER WOMEN - NA'AMAT:** Morning tours. Call for reservations. Tel Aviv, 256096.

**MISCELLANEOUS:** CHAMBER MUSIC RECITAL with Eric Rubinstein, piano; Allan Azoff, oboe; Judy Drucker, clarinet; Stanley Hoffman, violin; David Joseph, bassoon; Louis Bowen, cello. Works by Handel, Beethoven, Brahms, Medtsovich at Municipal Library, Tel Aviv. Starts at 8:00 p.m.

**Haifa:** What's On in Haifa, dial 04-640840.

## ART GUIDE

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### Jerusalem

#### MUSEUMS

**Israel Museum:** Opening Exhibitions (Tue. 29.11 at 4.00, Tom Seidman Freud, illustrator of children's books from the 1920s; Scraps, showing use of scraps for theatre sets and greeting cards; Continuing Exhibitions: Miriam Neiger, Haunted Environments; Memphis Milano, Furniture and Accessories; Michael Draks, Projection on Photographic Situations; David Rosenberg in Palestine 1923-1927; Moritz Oppenheim, First Jewish Painter; China and the Islamic World; Mario Merz; Tip of the Iceberg No. 2; Permanent Collection of Judaica, Art, Archaeology and Contemporary Israeli Art.

**Rockefeller Museum:** Kadesh Barnea, Judean Kingdom fortress: Exploring the Past (for children, at Paley Centre).

**Old Yishuv Court Museum:** The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Reh. Or Haimim, Jewish Quarter Old City, Sun-Thur, 9 a.m.-4 p.m.

**Sir Isaac and Lady Edith Wolfson Museum at**

**Hechal Shlomo:** Permanent Exhibition of Judaica, Judaica Room: History of Jewish People. Special Exhibition entitled, "People of Old Jerusalem", by the weaver Bracha Friedman. Sun-Thur, 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212.

**Gallerie:** Galerie Vision Nouvelle, Khutot Hayotzer, Y.S. Hantache, Original prints by international artists. Tel. 02-519864, 280031.

### Tel Aviv

#### MUSEUMS

**Tel Aviv Museum:** Exhibitions: Finy Lektorsky, Israeli Fashion Designer, Micha Kirshner, Photographs, Israeli Art Museum Collection, Seventeenth Century Dutch and Flemish Painting; Eighteenth Century Italian Painting; Impressionism and Post-Impressionism; Twentieth Century Art in Europe and the United States; Archipenko, Early Works 1910-1921, Valuing Hours Sat. 10-2; 7-10; Sun-Thur, 10-10, Fri. closed.

**Helene Rubinstein Pavilion:** Sat. 10-2; Sun-Thur, 9-1; 5-9, Fri. closed.

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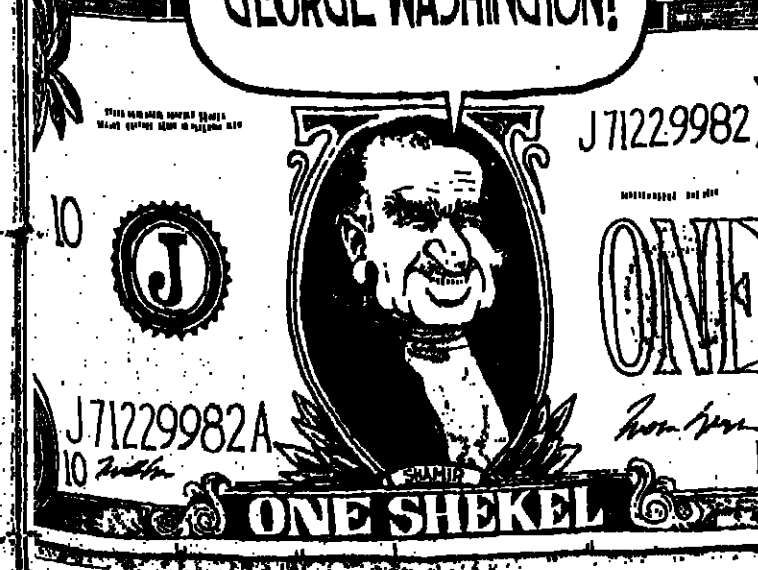
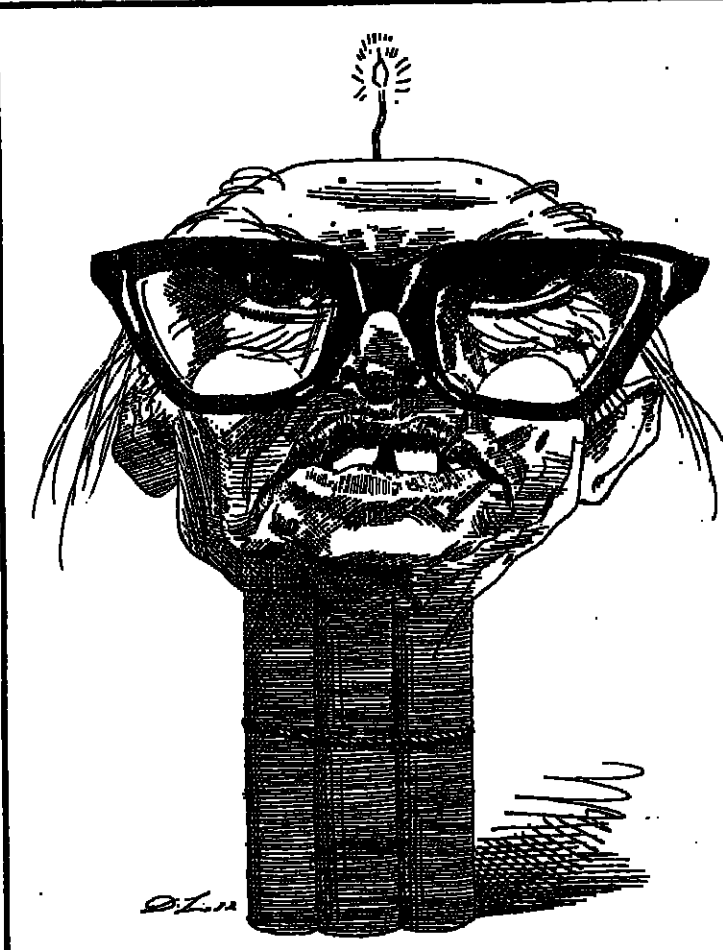
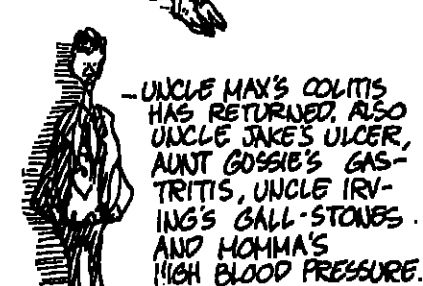
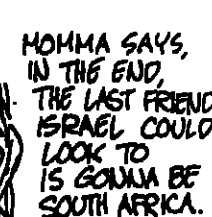
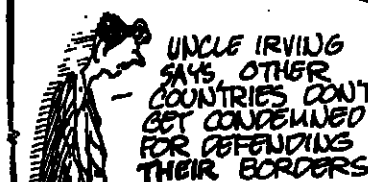
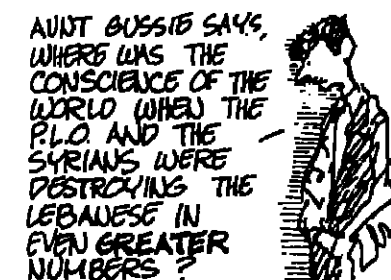
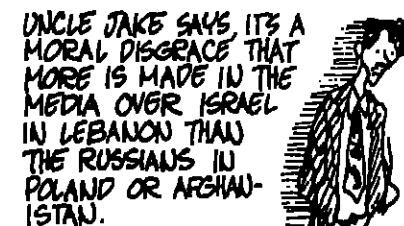
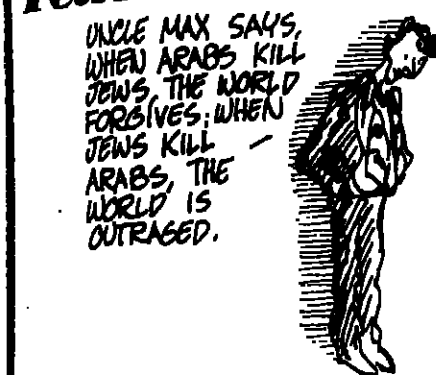
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## Feiffer



— after all, they are regularly (especially Benson) assailed as anti-Semites by their readers.

The walk through Yad Vashem blew their minds. Benson came out aware, for the first time, of what it means for a Jew to be compared to a Nazi. Kelly came out understanding that even a latent graphic image, an accidental image, has an impact far beyond his imagination.

Benson was the villain of the ADL manifest. He, after all, had shown Israeli troops parading like SS troops around a "Beirut concentration camp." He had drawn some other pretty raunchy stuff. Part of the problem is that he's a Mormon, so Jews are for him symbols as much as real people — something of which he himself may be unaware but which shows up in some of his work. Anyway, he came out of Yad Vashem feeling contrite.

"I was most impressed with one small thing I noticed," he said. "Some of the most ugly scenes depicted in the photographs or in the meaning of the documents hanging on the walls had been vandalized by visitors to the museum. They weren't destroying anything there for the sake of destroying it. They were trying to erase the words, the pictures. They were reminded of that horror in ways they had to respond to. And I responded to that."

On the last night of their visit, all the cartoonists wondered aloud why the ADL cared about what they did.

"You know, every time I do a particularly nasty cartoon of the mayor in my town," said one of them, "the next morning his secretary is on the phone asking for the original for him to frame. I understand now why the Jews are so sensitive to some things. And I'll try to be careful about those things."

"But frankly, cartoonists are doing work so ephemeral, so transient, we aren't going to change the world. All we're doing is flailing away at the news, issuing our personal screams about what's happening to the people we consider voiceless — the powerless."

In general, it is the powerless who are the cartoonists' readers. In the case of the ADL and the Cartoonist Question, the self-perceived victims are the American Jews who feel they are being condemned when the Jewish state is portrayed as a victimizer of helpless Palestinians.

Part of the problem, said somebody on the tour late one night, is that American Jews have their own problems about Israel and about their self-image; when they see that image in the circus mirrors of cartoonists' columns, they're bound to get upset. Maybe the nose is too long, maybe the biblical reference is too close to home. Maybe, after all, the cartoonist was right — too obvious, too pricking, but right. People don't like to be told that their self-image — or more important, what they want their self-image to be — is askew.

And yet that's exactly what a good political cartoonist does all the time. None of the five went home with changed political views. But the views of Israel in the background of their cartoons will be different from now on.

Theirs is not an enviable task. If there was one thing they learned, said one of them, "it's that things here are very, very, very complicated." And he added, "and our job, as cartoonists, is to simplify, to simplify. That doesn't mean to make it simplistic. But simple, easy to grasp."



THE MIND of every person is conditioned by the universe of discourse in which he comes to maturity. The mind of a great thinker transcends that universe and reaches out to long-range, historical processes. Mordecai Menachem Kaplan, who died earlier this month at the age of 102, was distinguished both by his ability to identify those aspects of the common experience that bore significance for the future and by his imaginative proposals for giving new direction to the course of history, most particularly Jewish history. In almost all aspects of his thought, he was in the vanguard of contemporary Judaism, and anyone who wishes to understand the Jewish experience of the first eight decades of the 20th century will have to try to see what he saw.

In trying to pinpoint the major problem of Jewish identity in our century, Kaplan popularized the conception of "reconstruction," a cumbersome term, but one which accurately expresses the need to shore up the foundations of the crumbling polity of the Jewish nation and to generate new visions and contents for its evolving religion and culture.

Kaplan was a traditionalist who wanted to preserve as much as possible of the religious civilization which he inherited from the past. But he observed that in a world of enlightenment and freedom, the Halacha which had ensured Jewish survival for two millennia could no longer serve as the basis of Jewish peoplehood. In fact, the majority of Jews in the 20th century no longer live within that framework.

The Zionist movement, in which Kaplan played a leading role, is clear proof that a new theoretical basis has to be found for Jewish nationhood, Jewish identity in the future will have to be founded on assumptions that reckon, among other things, with the challenges of democracy, religious freedom, the transterritorial character of the Jewish people and the scientific understanding of man and the cosmos. Kaplan integrated all these elements in his philosophy of Reconstructionism.

RECONSTRUCTIONISM is both a description of, and a prescription for, the creative continuity of the Jewish people. As a description, it offers a comprehensive picture of the disintegration of the unity of the Jewish people under the impact of emancipation and enlightenment. That process has been advancing at varying paces in different parts of the world, but it has reached sufficient proportions to make it clear that the age of rabbinic authority is at an end.

The traditional Jewish community has collapsed, and one need only point to the startling fact that in the 17th century it was still possible for Spinoza to be excommunicated, whereas in our own day his spiritual sons, David Ben-Gurion and Albert Einstein, became respectively the first prime minister of the State of Israel and one of those offered the presidency.

As prescription, Reconstructionism argues for the definition of Judaism as an evolving religious civilization, with all the vitality, pluralism of views and practice that enter into a living-historical group. Kaplan defined world Jewry as self-educating, and he devised detailed plans as to how each of these aspects of Judaism ought to be conducted. He visualized the Jewish civilization as centered in Eretz Yisrael, the Diaspora connected with it by ties of religion, culture

# Creative continuity

JACK J. COHEN pays tribute to Rabbi Mordecai Kaplan, the founder of the Reconstructionist movement who devoted his life to adapting Judaism to modern conditions.

and ethics. Each of these items on his comprehensive agenda has generated great opposition, largely because his whole conception was based on a naturalistic approach to the future of the religious focus of Judaism.

KAPLAN was born in Svenciany (St. Anna), Lithuania, on June 11, 1881. When he was nine, his mother took him and his sister to join their father, Rabbi Israel Kaplan, in New York, where he had been preparing the way for his family.

From his father, Mordecai acquired a deep love for the Jewish people and its tradition, coupled with an open mind and a sense of probability. Israel Kaplan served for a time as supervisor of kashrut under Rabbi Jacob Joseph, the recognized leader of New York Orthodoxy, but resigned his post when confronted by certain dishonest practices.

Mordecai inherited his father's ethical standards, which informed his conduct throughout his career. He used his pulpit to fight for the rights of labor against some of the businessmen in his own congregation, and his books emphasized the ethical responsibility and function of religion. At 90, he was pleading with religious Jews to declare that for the foreseeable future, the quest for peace must be the main objective of their religious commitment.

Kaplan's mother and sister also exercised a decisive influence on his approach to Judaism. His mother was determined that he become a rabbi; she had her way, but her forcefulness was also imparted to her son, and it was this trait which enabled him to follow his own inclinations, even when that meant a break with the Orthodoxy in which he was raised. His sister, who was older than he, studied Hebrew at a time when this was still virtually the province of the Jewish male alone. This made a deep impression on Kaplan, and had much to do with his pioneering efforts on behalf of the emancipation of women in Judaism.

SCHOLARS who have been trained in the spirit of European philosophy have often regarded Kaplan as lacking systematic depth. That criticism demonstrates their inability to distinguish between the framing of theoretical models to which experience is supposed to conform and the effort to build a system upon the interplay between thought and experience.

Kaplan never sat closeted in his study, in order to insulate himself from annoying reality. Virtually everything he wrote was in response to a problem that arose as a result of his contacts with students, congregants, movements and, of course, the seminal minds to whom he felt impelled to react. Kaplan did have a system, which can be clearly discerned in the way he tackled one Jewish problem after another. It still has to be fully understood and appreciated, but it can be extrapolated with no difficulty from his writings and communal involvements.

Kaplan was largely responsible for opening Jewish education in the United States to the influence of the scientific study of the Bible and of the tradition as a whole. He stressed the importance of the arts in the



Jewish school as both a means and an end. He helped to develop the conception of communal responsibility for the education of the Jewish child. And, in response to the challenge offered him by Solomon Schechter, he broke new ground in the training of Jewish teachers.

KAPLAN'S New Zionism remains an unanswered critique of some of the basic conceptions of the organized Zionist movement, chiefly its negation of the Diaspora and its failure to appreciate the importance of religious growth in the evolving civilization of the Jewish people. His arguments regarding the urgent need for a renewed covenant of the Jewish people are cogent. The issue of who is a Jew cannot be settled unless we can achieve a consensus not only in the Knesset but in the whole of world Jewry. How are Jews to define themselves? The fact that a Jewish state now exists cannot solve the problem of Jewish identity. A Jew is not synonymous with a citizen of the State of Israel.

Before the establishment of the state, Kaplan foresaw that it could not "normalize" the status of the Jewish people. Judaism would transcend statehood. Jews would thus have to find a new way of self-identification. He called for an ongoing effort on the part of all segments of our people to arrive at some viable basis of agreement on the polity of world Jewry.

That such an agreement seems, for the moment, to be beyond our power to achieve is a tragic fact of our confusion as a people and not a justification for rejecting the validity of Kaplan's views on the need for a renewed national covenant.

IN HIS TREATMENT of religion, Kaplan is often dismissed as addressing himself only to intellectuals and not to the average Jew. If this were true it would place him in the school of Maimonides, who argued openly that the philosopher was not only a special and rare individual but the very ideal of the human type. Kaplan, on the contrary, respected everyone's potential. He realized, of course, that there are inevitable differences among men, but he could never agree to the erection of a ladder of human worth based solely on

intellectual attainment. He failed to convince the mass of Jews of the value of his transnationalistic conception of God, his rejection of the Chosen People doctrine, and his call for a more creative approach to prayer. The reason for that failure, I believe, lies not in his intellectualism, but in the fact that in these matters, as in others, the general Jewish community is as yet unprepared to see what he has seen.

AN ILLUSTRATION of Kaplan's advanced thinking is to be found in the lag of more than 50 years between his first expression of the need to equalize the status of Jewish women and the current growing awareness of this issue on the part of wide circles of Jews. Kaplan introduced the bat-mitzva ceremony in 1922 as an outcome of his realization that the traditional role of the Jewish woman was a prime example of how far removed our people were from the proper understanding of the human make-up.

It took him a long time to convince even his own congregants — including the women — that his view made sense. His critics attacked him vociferously for his position in this matter, but he had a better sense of reality and history than they.

Kaplan was denounced by his Jewish Theological Seminary colleagues for his determination to revivify Jewish prayer through changes in the *siddur* and *mahtzrim*. Some of them also published a severe criticism of the New Haggadah, in which he and his associates attempted (successfully) to give new meaning to the Seder. It took a generation, but the Conservative movement is now engaged in the same enterprises. When the Reconstructionist *siddur* was published in 1941, it was burned in a public ceremony by Orthodox extremists, an act which pained Kaplan to the core of his being.

Kaplan never objected to criticism of his particular formulations; he never expected, nor did he wish, that his ideas or his attempts at revising Jewish liturgy would be the final stage of religious development. What disturbed him was the inability of Jewish leaders to comprehend reality. He feared for the future of the Jewish people, and he would quote from Isaiah to explain his concern:

"The Lord said, 'Because this people draws nigh unto me with its mouth and honours me with its lips but has removed its mind from me, so that its reverence is mere convention, therefore, I shall astonish this people; wisdom will depart from its wise men and understanding will be hidden from those who should be prudent.' (29, 13-14). The obtuseness of our spiritual leaders is God's punishment upon our people for its insincerity and mindlessness."

Kaplan called himself "a worrying Jew." He had much to worry about.

Some people worry and fret. Kaplan worried and thought. As long as he could respond creatively to challenge, he found life exhilarating, and he hardly paid attention to death, other than to acknowledge it as an inevitable and

sobering fact of life. He belonged to the class of persons beautifully described by his contemporary, the philosopher Horace G. Kallen, who was a brilliant exponent of Judaism in the key of democratic humanism. On the occasion of his own 73rd birthday, Kallen wrote:

"There are persons who shape their lives by fear of death and persons who shape their lives by a joy of life. The former live dying. The latter die living... I know, of course, that fate and fortune might stop me tomorrow. But death is an irrelevant contingency. Whenever I die, I intend to die living, inwardly as alive at the moment of ceasing to live as ever before."

Sadly, Kaplan's physical death, after five years of suffering, had to come as a release rather than as a sudden, although anticipated, interruption to the flow of his existence.

I WAS privileged to be a student and later a colleague of Mordecai Kaplan for 46 years. Those who have been fortunate enough, like myself, to have found a "rebbe," a spiritual father, will understand both the joy and the discomfort that entered into my relationship with Kaplan. In 1936, when, with increasing excitement as the pages flew by, I read his *Judaism as a Civilization*, I knew that I had found a firm orientation toward life in general and Judaism in particular.

Kaplan, as he did for many others, gave my thinking its form and purpose. The pleasure that stems from the conviction that one has discovered one's spiritual path cannot be described in words. Kaplan became my "father in Torah, father in wisdom and father in prophecy." (Meg 13a.) Read for prophecy, philosophy, as Maimonides did.

There is, however, a danger in discipleship. When an overpowering teacher captures the mind of an impressionable young person, he can easily destroy his capacity for independent thought; when a student has found his "rebbe," he sometimes deludes himself into imagining that he is as original as his teacher — when, in fact, he has simply internalized what he has absorbed from the latter's teachings. Occasionally, I would write a passage in which I took pride, only to come across the same ideas later on in something Kaplan had written many years before.

Fortunately for me and for others who came under his influence, his personality and philosophy precluded the kind of relationship which, characterizes, for example, the dependence of the cultic personality on the guru or the *hasid* on the *tsaddik*. Kaplan's whole intellectual thrust was to free the mind of his students, rather than subdue them to his will.

While Kaplan was stubborn about the correctness of his views, he had more respect for his thoughtful critics than he had for his uncritical supporters. Thus, when his disciples sometimes argued cogently against him, they gave him great pleasure. More than once he would quote, "Nitshuni banai, nitshuni banai — my sons have conquered me." (Baba Metzia 59a).

Now Mordecai Kaplan has been "gathered to his forefathers," but he has earned eternal life by virtue of what he added to the strength and vitality of the people he loved and to whom he related with critical commitment throughout his long career.

Rabbi Cohen is director of B'nai B'rith Hillel Foundations in Israel.

KING JOSEPH EMANUEL I of Portugal (1750-77) decided to order all his subjects who had Jewish blood to wear green hats, in order to distinguish them from faithful Christians. The following day Sebastião José de Carvalho e Melo, Marquês de Pombal, who was the power behind the throne and was to supervise the implementation of the order, came to the king holding three such hats.

"What are those hats for?" the monarch asked.

The marquês replied: "One is for me, one is for the palace's priest-confessor, and one is for your majesty."

This story, told by historian Heinrich Graetz, is probably apocryphal.

Be that as it may, it was during the reign of Joseph Emanuel and through the Marquês de Pombal's initiative that the Inquisition was brought to an end in Portugal. Between 1751 and 1774, Pombal gradually deprived the Holy Office of real power, placing it under secular control, and restored the civil rights of the "New Christian" class — i.e., Jews baptized under Inquisition pressure and their descendants.

A last auto-da-fé took place in 1791, and in 1821 the Inquisition was formally abolished. During the three centuries of the Inquisition, more than 40,000 persons were implicated, of whom 30,000 were sentenced to auto-da-fé. A total of 750 of these were staged, at which 29,000 persons "were reconciled to the Church, 600 burned in effigy, and 1,200 persons burned at the stake. The majority of the victims were accused of Judaizing. The terror that weighed on the Marranos who managed to avoid detection cannot be measured."

Of course, nobody knows how many contemporary Portuguese would qualify for a green hat, though 40 years ago Abraham S. Yahuda, a noted scholar who had looked into the matter, estimated that 80 per cent of the residents of the Iberian Peninsula had Jewish ancestry. But of those "who managed to avoid detection" back in Portuguese Inquisition days, there are today an estimated 3,000-8,000 descendants living in villages and towns throughout northern Portugal. Eighteen of them, from the village of Belmonte in the Estrela Mountains, last week completed a week's visit in Israel, following another group that was here in June. Both were here under the auspices of the World Zionist Organization's External Relations Department.

Why that department and not, say, the Aliya Department is another matter, to which we shall return. First, a brief summary of the story of the relatively recent discovery of the Estrela (Star) Mountain Jews by their brethren from other parts.

IN 1917, Samuel Schwarz, (1880-1953), a Polish-born mining engineer who had settled in Lisbon, was in Belmonte, near the Spanish border, on a surveying trip for the Portuguese government. Shortly after he had settled in, a local Christian merchant told Schwarz that a shop where he had been buying provisions was owned by a Jew, and he therefore ought to stop buying there.

Excitedly Schwarz went to speak to the shopkeeper about the matter, but the latter categorically denied any Jewish connection. After he told the man that he himself was Jewish and pleaded with him,



(Left) Portrait of the judicial head of Portuguese Jewry attributed to Nuno Gonçalves (1460). (Above) Abilio Henriques (left) with Menachem Hacohen.

The Post's MOSHE KOHN meets a group of Marranos from Portugal who, two centuries after the Inquisition ended in their country, are still reluctant to sever their ties with the Church.

## HIDDEN PERSUASION

Schwarz was asked to prove that he was a Jew by reciting some prayer in Hebrew. Schwarz started to say the "Shema Yisrael." The man stopped Schwarz at the second word and soon the news spread throughout the village, causing considerable excitement. Schwarz, who died in 1953, later reported that he was the first intimation the Northern, Portugal Marranos had had that they were not the last Jews on earth.

Enter Arturo Carlos de Barros Basto (1887-1961). Born at Amarante, near Oporto, to a "New Christian" family, Barros Basto became a professional soldier, and in the revolution of 1910 he hoisted the Republican flag above the Oporto town hall. He had been introduced to the secret practices of the Marranos by his grandfather, and on returning from World War I, he studied Hebrew, openly espoused Judaism, and vigorously began to organize his fellow Marranos in a return to the Jewish fold.

But the New Christian-New Jews of Belmonte had to be "discovered" at least twice more: in 1963 by Issar Steinhart, who was born in Lisbon to parents who had come there from Poland before World War II, today lives in Israel where he works for the American-Israel Paper Mills in Hadera and free-lances for several Portuguese news media, and who has been a kind of godfather to them since coming in year by Alignment Knesset Members Rabbi Menachem Hacohen and Aharon Nahmias.

Steinhart's father, whose work took him to northern Portugal, had told him about his encounters with the 20th-century Marranos, who continued to be largely secretive about their Jewish connection. Then, in 1963, on Kol Nidre night, Issar Steinhart met two Belmonte Marranos in synagogue in Lisbon. They told him that they had come in fulfillment of a vow to pray in a synagogue that Yom Kippur "if God helped" them in a certain matter.

After that encounter, Steinhart visited Belmonte frequently and eventually made a movie on the life of the village's 300-odd New Christians-Marranos-New Jews, which is today in the Beth Hatefutsoth collection.

ALTHOUGH, the Inquisition in

Portugal has been dead for nearly two centuries, and in spite of Schwarz's 1917 discovery and Barro Basto's four decades of activity, the Marranos of remote Belmonte continued to be afraid, in any event extremely reticent, and largely cut off.

Abilio Morão Henriques, 44-year-old leader of the group that has just visited Israel and one of the two men who went to Lisbon to attend those Yom Kippur services 20 years ago, repeated what a previous generation of Belmonte Marranos had told Schwarz. "Until we met Ignacio (Issar Steinhart's Portuguese given name)," Henriques told *The Jerusalem Post*, "we Jews of Belmonte thought we were the only Jews left in the world, and we were afraid to be known as Jews."

It took a number of visits before Steinhart gained the trust of the village's Marrano elders, and got them to talk and to agree to appear in his film.

But the Jews of Belmonte had to be discovered again, this time, before they started receiving serious attention from Israeli institutions. (In the 1920s, in the wake of an article and a book by Schwarz on the subject and in response to Barro Basto, British Jews had begun to help.)

Last April, at the request of Absorption Minister Aharon Uzan, MKs Hacohen and Nahmias went to Belmonte to see whether the Jews of the region were interested in re-forging links with mainstream Jewry, especially with the Israel section. Nahmias, then mayor of Safad, was going to Portugal to visit Guarda, the provincial capital, with which Safad has a twinning agreement. Hacohen, who was going to Europe as a member of the Israeli delegation to the ceremonies in Warsaw marking the 40th anniversary of the ghetto revolt, has long been active in re-establishing links with various scattered Jewish communities and has been close to Uzan since the latter was secretary of the Moshavim Movement, of which Hacohen is the rabbi.

Hacohen and Nahmias also encountered a certain reticence in Belmonte on the part of both the elders and the younger generation. In spite of all that has happened in the last six decades, Hacohen told *The Post*, the Jews of Belmonte remained relatively isolated — parti-

cipally because of their geographical remoteness, and partly because of the lingering vestiges of the terror of the Inquisition.

NOW, HOWEVER, there are new prospects. Before leaving for Europe, Hacohen consulted the then-chief rabbis, Shlomo Goren and Ovadiahu Yosef, who indicated that there would be virtually no Halachic problems about bringing the Belmonteans back into the Jewish mainstream; at most, they might have to undergo ritual immersion in a mikve. Since then, Hacohen has consulted Goren and Yosef's successors, Rabbis Avraham Shapira and Mordechai Eliahu, and they have also given him a tentatively favourable response. They are expected to deal with the matter on their return from the U.S.

Once they have decided positively, all the official Israel government institutions and Jewish Agency-World Zionist Organization bodies will be able to establish with Belmonte's estimated 300 Marranos (out of a general population of about 2,000) and the other Estrela Mountain Marranos links of whatever breadth and depth the latter will desire.

Pending official recognition of them by the rabbinate, the Agency and WZO will work with them through the External Relations Department, as if they were a non-Jewish pro-Israel group.

Meanwhile, also as a result of the initiative of Hacohen and Nahmias, Belmonte will shortly sign a twinning agreement with Mezkeret Batya. This was settled in principle this week between Mazkeret Batya's council chairman, MK Rafael Suissa, and the chairman of the Belmonte local council, Victor Manuel Ferreira Afonso, who accompanied his 18 Judeo constituents to Israel.

ABILIO HENRIQUES, who owns a clothing factory that has 52 workers, told *The Post* that the group he headed and the group that came in June "had come to see the land of our brothers."

We spoke Tuesday evening, after a farewell party at the City Hotel in Tel Aviv on the eve of the group's return to Portugal, with the help of several Portuguese-speaking Israeli

participants. (Only one of the Marranos spoke a language other than Portuguese — a some German he had picked up when he worked in Germany for a while.) Among those present were Hacohen, Steinhart, and Dov Millman, former Israel ambassador to Portugal.

Besides their memory of being descendants of Jews who had fled from the Inquisition in Portugal's main cities to the remote mountain fastnesses, what does their Judaism consist of?

Henriques and Steinhart told me the main Jewish observances: the families get together for Yom Kippur Eve services and observe the Yom Kippur fast. They observe the Purim Eve Taanit Esther fast but not the Purim celebration. They observe Pesach by baking their own matzo according to a generations-old recipe, reciting certain traditional blessings at various stages of the process, and having a short Seder meal that includes bitter herbs, but they do not read the Haggadah. At about Lag Ba'Omer time, a month after Pesach, they have family picnics, without knowing why. And of course they kindle Sabbath lights on Sabbath Eve — not paraffin candles, but oil lamps — with a blessing recited in Portuguese. When someone dies, a Catholic priest conducts the funeral rites, but they observe the seven-day *shiv'a* mourning period, and honour the deceased by giving charity during that week. Marriages are first solemnized according to the Jewish rite at home, and then registered at the town hall or, in some instances, also solemnized in church by a priest. And before entering a church, they say a silent prayer asking God's forgiveness.

HENRIQUES said that some of the village's young men want to come to kibbutzim, possibly to live there. He seemed indifferent to the prospect, as though not entirely aware of the implications. He did not seem to comprehend fully my question about whether the Jews of Belmonte had any organized communal life, or intended to develop any. He replied that he would like to see a branch of the Israel-Portugal Friendship League in Belmonte — one of many such leagues of non-Jewish pro-Israel groups around the world, with which the WZO's External Relations Department works.

Henriques added that they do not assemble for public Jewish prayer services, but do so only in their extended-family groups. In the latter respect, Steinhart said, Belmonte's Jews are unusual, for the other Estrela Mountain Marranos conduct their Jewish rites only in the nuclear-family groups. All of this is a holdover — 70 years after the establishment of the Republic — of the fears harking back to Inquisition days.

Belmonteans Marranos have married mainly within the group, though the youth are increasingly marrying non-Jews. "We would prefer," Henriques said, "that our sons marry Jewish girls," thereby guaranteeing the halachic Jewishness of the progeny, a halachic condition that the Marranos are aware of. "But if my son should marry a non-Jew," he continued, "I will hope that at least he will carry on as a Jew. But there is nothing I will be able to do about it. But my wife says that if our sons (they have two sons, one 22, who is in his father's business as a manager, and the other 18, a law student) should marry non-Jewesses, she would die very unhappy."



MOST ENGLISH JEWS, if asked to identify a typical Jewish occupation today, would name accountancy or the law. Two hundred to 250 years ago, the answer to the same question might have been the old clothes trade.

Throughout the three centuries of the Jewish community in England that form the subject of Harold Pollins' book, there has been no shortage of such stereotypes, and a convincing social history could have been written, stepping confidently from one stereotype to the next, with plentiful evidence at each stage. Pollins is too careful a scholar for such an approach. His history is extensively researched — the 25-page bibliography ranges from 19th century local histories to recent newspaper profiles of Jewish bus-conductresses or property tycoons — and no source of any period is quoted without careful assessment of its accuracy and representative character.

For example, summing up the subject of the Jewish old clothes dealers of the 18th century, he writes, "Is it not likely that contemporaries would draw attention to the Jews who were visible: those in the streets and those collecting old clothes with their characteristic sacks and with several hats perched on their heads?... The others — the craftsmen, the apprentices, the shopkeepers — would be rather less in the public eye. They were not picturesque or a social problem, so no one wrote about them."

THE BOOK is divided into systematic analyses of five different historical periods and, within each period, the professions and the working class are treated separately. There are numerous case studies of individuals, many of whom would be important in a general economic and social history of Britain. These include the firm of E. Moses & Son, who claimed in 1860 to have been the "first House in London, or we may say in the world, that established the system of New Clothing, Ready-Made," and we learn that it was the innovation on the part of the Jewish-owned Chef & Brewer firm of serving food in public houses that changed the image of the pub at the beginning of this century from a gloomy place where respectable city workers could eat their lunches.

Pollins is a senior lecturer in industrial relations at Ruskin College, Oxford, so it comes as no surprise that a whole chapter is devoted to Jewish trade unionism before World War I. The author succeeds in his

## Rags to riches



Engraving of Menasseh ben Israel (left) petitioning Cromwell.

**ECONOMIC HISTORY OF THE JEWS IN ENGLAND** by Harold Pollins. London and Toronto, Associated University Presses. 339 pp. £20.00.

Simon Montagu

aim of rescuing the Anglo-Jewish labour movement from the "patronizing footnotes" of previous histories. The tiny Jewish unions of 19th-century England cannot be compared with their U.S. counterparts, but they were not untypical of English unions of the period and trade union membership among Jewish workers was well above the national average. Anglo-Jewry can also claim the distinction of the first industrial dispute between Jewish workers and Jewish employers: the cigar-makers' strike of 1858.

On the whole, however, the century from 1850 to 1950 is the period of Jewish social history that previous researchers have covered most fully, and Pollins has largely drawn from these secondary sources. He is at his most original and interesting in discussing the first two centuries of the resettled community and the past 30 to 40 years.

In the earlier period, this study gains from Pollins' concern to set Jewish businesses in the larger context of their respective fields. As a scholar of English social history in general, he clearly possesses the

wider horizons of outlook that distinguish specialization from parochialism.

MANY PREVIOUS researchers simply churned out a string of Jewish names in stock-jobbing, bullion-dealing or the diamond trade, but Pollins gives all this activity a far sharper perspective by his assessment of the limited range of Jewish businesses, far more than can be explained by the formal disabilities of Jews before the mid-19th century. Again, he rejects a stereotype, and concludes that Jews were not among the first rank of the city's financiers and traders (with certain prominent exceptions, such as the Fragers or the Goldsmids).

Pollins' versatility also comes to the fore in the first chapter, almost a self-contained monograph on the economic, diplomatic and even messianic background to the formal readmission of the Jews in the 1650s. It is interesting to learn that, in "Orwellian" fashion, the community altered the official date of the resettlement to after the restoration of the monarchy in 1660. It seems that they were worried that their loyalty might be compromised by an embarrassing association with Oliver Cromwell.

However, perhaps too little attention is paid to the messianic motives behind Jewish desires for readmission to England. Menasseh ben Israel, chief signatory of the petition addressed to Cromwell in

1656, which led directly to the readmission, was strongly influenced by the messianic fervour connected with Shabbtai Zvi, which was sweeping Europe at exactly this period. He may have played down this aspect in his various addresses and pamphlets in the cause of Jewish settlement in Britain, but this does not imply that they were unimportant to him. More background in the Jewish history of the period would have balanced the argument in this section.

IN THE closing chapters, dealing with the postwar years, Pollins essentially accepts the popular image of a community largely suburban and middle-class, descended from manual workers who immigrated from Eastern Europe at the turn of the century. His chief modification of this accepted picture is his greater emphasis on the working class. He points out that most of the surveys of Jewish occupations are synagogue-sponsored and that the working class nowadays are the ones who opt out of the community by way of non-attendance at synagogue. Independent surveys of Jews in the working class districts such as East London have uncovered no small number of Jews still employed as machinists, shop assistants and factory workers.

An excellent feature of this book is the very full index, in some ways the most interesting part of the work. As well as names and places, references are given for each individual profession and occupation, a practice which other historians could well adopt.

This history is published as part of the Littman Library of Jewish Civilization, under the general editorship of some of Anglo-Jewry's most eminent scholars. The other titles in the series listed on the dust jacket include many which have already become standard works, and this publication deserves to join them on the scholar's bookshelf as a comprehensive survey of the economic pursuits of the British Jewish community.

It is perhaps unfortunate that the decision was made, either by the author or his publishers, not to include any illustrations, particularly since Pollins often refers to the caricatures of Jews that appeared in the popular press. Reproductions of some of these caricatures, or of the many other existing pictures and photographs of English Jews in their various occupations, would have enriched the narrative, as well as going a considerable way towards justifying the price of the book. □

## Final phase

**THE LAST WORD FROM THE MIDDLE EAST** by Derek Prince. Lincoln Va., Chosen Books. 158 pp. \$9.95.

James McWhirter

THE AUTHOR served with the British in World War II for five years in the Middle East. The Bible was his constant companion, and he studied it in his spare time, especially history and prophecy. This illuminating book is the result.

In the land of the Book, the people of the Book became the flash point of the theme. The homeless, wandering Jew, persecuted by the Christians for close to two thousand years, demanded an explanation. The heart-cry of his awakened conscience was: *Why?*

Don't be put off by the title as it connotes a sensationalism not intended. As a philosopher of history, Derek Prince has a strong grasp of the story from its embryonic beginnings with Father Abraham to Prime Minister Menachem Begin. Graphically, the author sketches the cavalcade as it moves over the millennia, now oppressed, now circuitous, now silhouetted against the skyline — a column of the undefeated, halted like a beacon light amid the darkness of the Middle East.

In the area of eschatology there is not a more serious work, yet it is a fascinating reading.

Through the author's eyes readers can see the stage set for Armageddon. The alignment of nations: religion, race, politics and economics, united to crush and ultimately destroy Israel. He also shows why they will not succeed and what awaits them when they try.

IT IS ironic that it should be a layman who inexorably rebuffs the theologians for the failure to recognize the dispensational significance of the Epistles to the Romans, chapters 9 to 11. Herein lies the source of the heresy of the Church's anti-Zionism and Luther's malignant anti-Semitism, parroted by the clergy to this day, even in Jerusalem.

Prince envisages the current crises in the Middle East as the final phase of the last dispensation, which will find its climax in Tennyson's "far off divine event/To which the whole creation moves." □

WHEN I WAS a child in Elyria, Ohio, taking a ride in the giant crane at my grandfather's scrap-iron yard was the biggest treat imaginable. No wonder, then, that a responsive chord was struck in me by a letter from a reader who used to be in the scrap-metal business and has some very strong views on how to boost the collection of metal — and other recyclable materials — in this country.

His letter was prompted by my recent series of articles on recycling and it set me off in a totally new direction, to look into the local steel and tin-can industries and see what use is made of waste metals here.

My correspondent, Yehezkel Mink, today works for a Jerusalem bank but was in the scrap business in the U.S. for 28 years and tried unsuccessfully to make a go of the same business here.

He blames his failure largely on the fact that there is only one big customer locally for scrap metal, Koor's Steel City at Acre, which fixes the price to suit itself — too low in Mink's estimation to make it worthwhile for serious private entrepreneurs to collect metal for recycling.

If the government were to permit the export of scrap iron and steel, which it does not, private enterprise would have an alternative market abroad for used metal, says Mink, and a pressure lever on Steel City to raise the price it pays.

Mink claims that a parallel situation exists here in virtually every field for which material recycling is feasible. Waste paper and waste glass find a market locally only with the monopolistic enterprise that make these products — the Hadera Paper Mills and the Phoenixia Glass Works respectively.

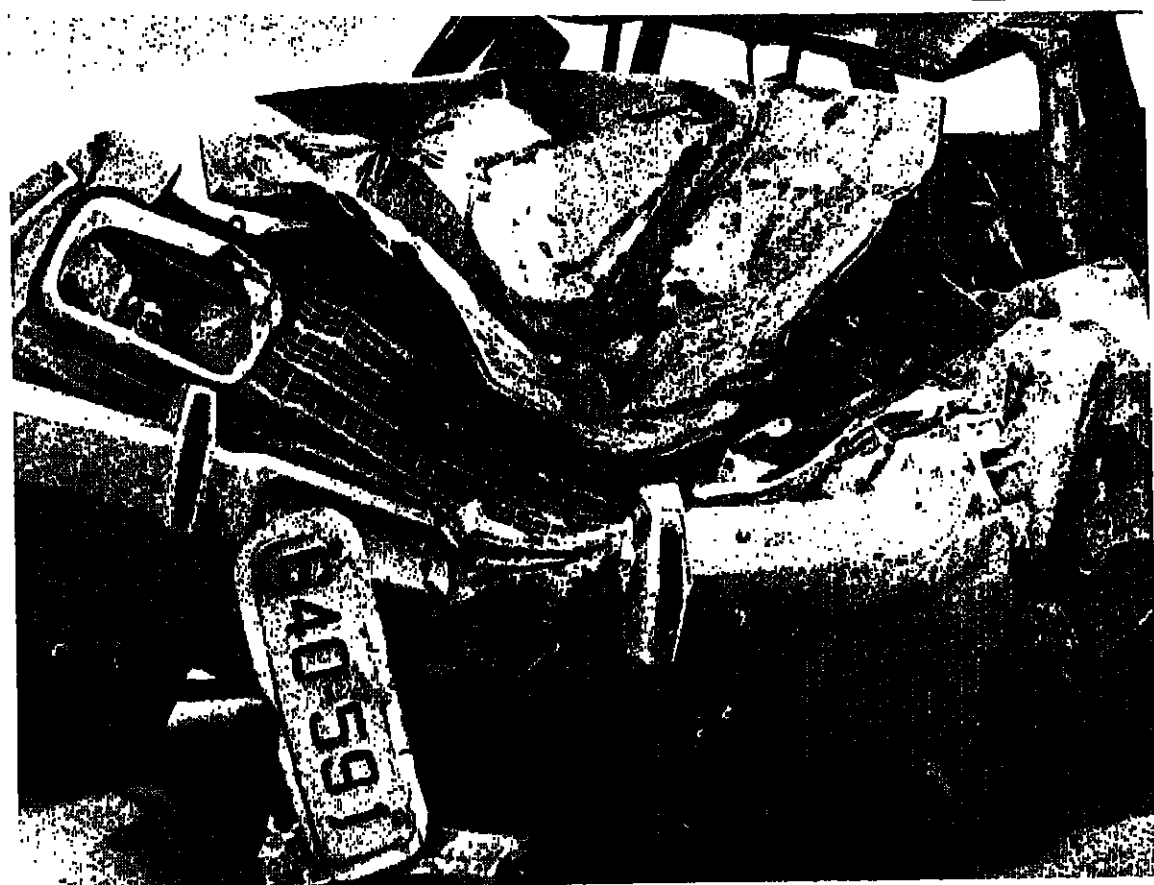
Hence, the prices of recyclable material are determined by the same firms that produce the new merchandise — and these monopolistic firms, so Mink claims, know the government will bail them out if they get into financial trouble, so they have little real incentive to use more recycled waste than expensive raw materials.

In all three cases — steel, paper and glass — collection is done mainly by direct subsidiaries of the big manufacturers. In Mink's opinion, we will attain high percentages of recycling only if it becomes possible for private entrepreneurs to turn a respectable profit from waste material collection. This, he says, is the situation in the U.S. market, which he knows best.

MY CORRESPONDENT'S contentions are challenged, not surprisingly, by Yosef Keren, the general manager of Halum, the Steel City subsidiary that collects, buys and processes scrap steel on behalf of its parent firm. Keren says that some 100,000 tons of waste iron and steel are recycled in Israel annually, and this is nearly all of the potential, which he estimates at 110,000 tons. Four-fifths of what is collected is melted down at Steel City for remaking into steel girders for building construction. Only top-quality waste metal can be used by the other two steel manufacturers, Vulcan of Haifa Bay and Ordan of Netanya. No one in Israel is importing scrap metal today, I was told. Whatever additional raw material is needed for making girders is imported in the form of ready steel billets.

Halum both collects on its own and buys scrap from small private dealers. The main sources of used iron and steel in the country are the military establishment, industrial plant fall-out (about 50 per cent of

# The iron age



## MARKETING WITH MARTHA

the total), leftover building materials, in-factory salvage from Steel City itself, and, to a much lesser degree, discarded household appliances and junked motor vehicles.

At present, Keren tells me, Halum pays the shekel equivalent of, between \$30 and \$40 a ton for unprocessed scrap iron and steel, including the transport fee to its Acre headquarters. The price is set in consultation with the Ministry of Industry and Trade, and it varies with the price of finished steel.

Keren does not believe Israeli collectors could do better than that by selling scrap metal abroad, if they take into account the need to cut it with expensive shredders, bale it, and pay shipping costs. Yehezkel Mink claims that buying prices for cut scrap in U.S. cities have fluctuated between \$50 and \$100 in recent years. Anyway, he says no harm could come from giving Israel the option to export scrap iron and steel — and Keren doesn't really disagree, though he thinks it would be unprofitable. Even today the government allows regulated export of used aluminium and copper, because there are no facilities to recycle these metals locally.

JUST FOR FUN, I wrote my Uncle Harvey in Elyria, to ask how the scrap market is doing there. He replied that his firm is currently receiving \$59 to \$78 a ton for iron and steel scrap cut into three-foot pieces, and added: "We will show little profit, if any, at these prices." He said the recycling of metal has declined somewhat in recent years, due to the U.S. recession, but there are hopes of recovery. A lot of scrap dealers in his area have closed.

Whatever the local Halum company may say about the high percentage of success in collecting scrap metal, one cannot escape the fact that most of the discarded metal products from private households never reach the recycling channels. Tin cans are a story in themselves, which I will deal with separately.

If a consumer exchanges a boiler

price it pays for a car body is absurdly low — about IS\$500 for the average sized vehicle. If the car cannot be driven to the lot, towing it there will cost more than IS\$500. And if the car is still in working order, chances are that the parts are worth something. In the sections of town where maintenance garages are located, there are usually also dealers who buy salvageable auto parts, and they will dispose of the scrap metal too. Garage personnel will know where to find such dealers.

IF YOU have a valueless wreck on your hands and don't want to pay to have it towed, call your municipality. Once you sign away the rights to it, the city should take responsibility for towing it away free of charge. Now that we're getting a mobile compactor, Halum says it is making agreements with the various cities and towns to let it compress these old vehicles for recycling, rather than having them stand around to rust or dumping them into the sea. To my surprise, however, the relevant departments in Tel Aviv and Jerusalem did not seem to know anything about Halum's new equipment or plans to use it, when I inquired last week.

There are many good reasons for wanting to get abandoned cars off the streets. They take up parking space, they look unsightly, and, most important, they are safety and security hazards. With all these points against them, one would think the removal of abandoned cars from the streets would be a high priority of police and municipal authorities.

But the legal complications are considerable. As Halum's Keren put it: "If you abandon your car on the street, it continues to be your car, and even devolves on your heirs." Many of the useless-looking hulks of cars we see on the streets may belong to people who have left the country, intending to come back; or they may be stolen cars which were abandoned.

The national police spokesman

listed the procedures prescribed for dealing with apparently abandoned cars:

□ If a car appears to be a useless piece of junk and has no identifying licence plate, the bylaws of most towns permit the local authorities to tow it away for disposal as they see fit. The major municipalities tell me that they make a practice of photographing such wrecks on location before towing them away, just in case any citizen later makes a claim that his car was confiscated and that it had value.

□ If a car is missing its licence plates, but appears to be in good condition, it is presumed to be a stolen vehicle. Police check the engine number and search for the owner.

□ If a deserted-looking car in any condition still has its licence plates on it, it is treated as if it belongs to someone. First the police check the computer bank on stolen vehicles. If the car is not listed there, the owner's identity and last known address are traced through the car registration number, and the owner is asked to come and claim his vehicle or sign away rights to it.

If no one turns up after a second notice is sent and 14 days pass, the police send out an assessor to appraise the car. If he says it's worthless, the local authorities are informed that they can tow away the vehicle for disposal. The licence plates are removed by the police and sent to the Transport Ministry.

If the assessor finds that the car has some value, it is taken to a police car lot, a description is published in a lost-and-found advertisement, and six months must pass. Then it is sold at public auction.

WITH ALL this procedure so carefully delineated, one would imagine that there would be virtually no junk cars left sitting around our streets and vacant lots, but this is not the case. Perhaps Yehezkel Mink is right when he says that it has not been worthwhile financially for any commercial factors to press the authorities to carry out these search-and-locate procedures so that unclaimed cars can be sold for scrap. Perhaps Yosef Keren is right when he says that the imminent arrival of Halum's mobile compactor for Halum itself to prod the police and municipalities into getting the wrecks to collection depots for compression into neat bundles of recyclable metal. Keren assures me he is working in consultation with Uri Marinov of the Environmental Protection Department of the Interior Ministry to get abandoned cars off the streets and off the countryside.

Perhaps the ministerial department will also come up with a better solution for salvaging the scrap metal from junked household appliances. Halum admits that when it does acquire old washing machines, refrigerators and the like, it has to burn them to melt away the rubber and plastic parts so that the metal can be recycled. But this burning creates an ecological problem, Keren concedes, and it is not permitted in Acre, where Halum is located. Maybe there is another method.

Yosef Keren has promised me a look at the mobile machine for compressing car bodies when it gets here and starts working. Let's hope this will succeed in removing these unsightly blots from our landscape — and at the same time provide more reclaimable metal for our steel industry. □

— Martha Melts

## A plural society

**CHRISTIANS AND JEWS IN THE OTTOMAN EMPIRE** edited by Benjamin Braude and Bernard Lewis. Volume I: The Central Lands, 449 pp.; Volume II: The Arabic-Speaking Lands, 248 pp. New York and London: Holmes & Meier. No price stated.

Nissim Rejwan

There is, of course, no way of summarizing the contents of these two volumes, or even of listing them. The general headings of the subjects discussed, however, include relations between Moslems and non-Moslems; Christian and Jewish communal organizations and institutions; relations between com-

munal leaders and the state, and the more general subject of *dhimma* and the *dhimmi* in Islam and the premises of the Ottoman millet system. In this respect, the 33-page Introduction to the first volume is particularly illuminating.

THEY OFFER a much more general appraisal of the Ottoman system of government than one expects from Western students. In their view, the Ottoman Empire was "a classic example of the plural society," and they observe that "for all their shortcomings, plural societies did allow diverse groups of people to live together with a minimum of bloodshed." In comparison with the nation-states which succeeded them, they maintain,

THERE IS a wealth of material in the second volume on the communal and religious situation in the lands of the Levant, especially Lebanon. Samir Khalaf's paper on

"Communal Conflict in Nineteenth-Century Lebanon" — particularly the section about Mount Lebanon (known also as the Shouf area) in the fourth decade of the century — is especially apt. Some passages read like extracts from last week's *Jerusalem Post*. In October, 1841, for instance, "a party of Druse led by Abu Nakad sheikhs attacked Daynal-Qamar, set the town on fire, pillaged Christian homes and besieged Bashir III. The incident touched off other sectarian clashes throughout the Shouf, Bqaa and Zahla." By 1842 it became apparent that "The Maronite-Druse confederacy, which had sustained Lebanon's autonomy for so long, (had) suffered its first serious setback..."

It may have been its first serious setback. During the intervening 140 years, however, sectarian clashes in Lebanon have been so numerous that the observer loses count of them. □

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